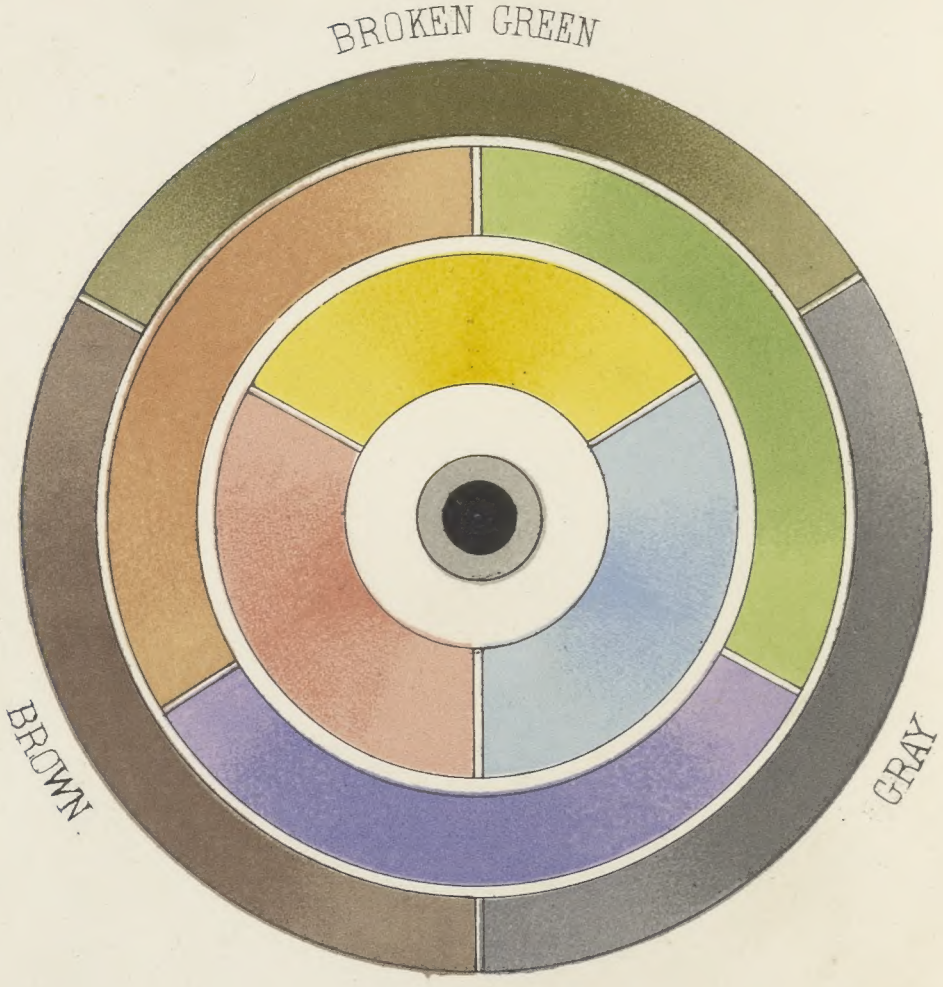
THEORY OF COLOURING

J. BACON

THE

THEORY OF COLOURING.

DIAGRAM OF COLOUR.



THE

THEORY OF COLOURING:

BEING

AN ANALYSIS OF THE

PRINCIPLES OF CONTRAST AND HARMONY

IN THE ARRANGEMENT OF COLOURS,

WITH

THEIR APPLICATION TO THE STUDY OF NATURE,

AND

HINTS ON THE COMPOSITION OF PICTURES, ETC.,

BY

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CONTENTS.

PAGE

Plates
Preface vii
On light 1
Description of the diagram of colours 8

CHAPTER I.—Definitions 10
Section 1. Definitions and principles . . . 10
„ 2. Remarks on colour 11
„ 3. Remarks on pigments . . . 13

CHAPTER II.—On Harmony 15
Section 1. Simple harmony 15
„ 2. Compound harmony 15
„ 3. Exercises 16
„ 4. Remarks 19

CHAPTER III.—On Studying Works of Art . . . 22
Section 1. Analysis of the composition . . 22
„ 2. Copying 23
„ 3. Recapitulation 24

CHAPTER IV.—On Studying from Nature . . . 25
Section 1. Grey tints in nature . . . 25
„ 2. Palpitating effect of colours, with Turner's method of observing it . 27
„ 3. Varying beauty of sunset and sunrise 28
„ 4. Effect of light on the eye . . 30
„ 5. Making a study from nature . . 31
„ 6. Remarks— 32
On rigid drawing . . . 33
On different styles . . . 33
On mannerism . . . 34
On methods 34

CHAPTER V.—Composition of a Picture . . . 36

CHAPTER VI.—Historical Painting 40

APPENDIX 42
Analysis of pictures 42
Table of mixed tints 56
Remarks 57

PREFACE.

The object of the present handbook is to place before the student, in a short and simple form, the theory of artistic colouring. There are few who have not felt, in the earlier period of study, the want of general rules to guide them in the composition and arrangement of colour in a picture. Without entering into abstract and abstruse discussions on the nature of colour, a few of its more practically-important properties are pointed out, and general rules founded upon them. These are made so "simple as to be easily understood, and so few as to be readily remembered."

A Diagram has been devised, for the purpose of exhibiting, at a glance, and of compressing, in a single figure, all the theoretical principles of *combination*, *harmony*, and *contrast*. By it the student is enabled to modify tints at pleasure, as well as to subdue crudeness, or impart brilliancy, as may be required in his picture.

The various rules which these principles involve, will be found exemplified in the pic-

tures of the best artists. The student is thus led to *discover an important secret in their success.* After mastering the principles thus applied, he is directed to study nature, and, by the study of nature, is prepared for the highest exercise of art, the composition of pictures.

Many are averse to use theoretical principles in the study of art: *science*, it is said, may be learned by *theories*, but *art* only by *practice*. Truly, mere "theoretical principles" will never make an artist without *practice*, which they are intended to direct, not to supplant. They are to guide the student in his work, not to do his work for him. The principles of colour stand in the same relationship to painting as the rules of perspective with regard to drawing, neither can be neglected with impunity. These principles are not necessarily intuitive, but are to be learned by long, and often bitter experience. If the student will be guided by the experience of others, and adopt the rules set forth, so far as they commend themselves to his judgement, he may reap the fruit of their labours, and share with them the glory of success.

PREFACE TO THE SECOND EDITION.

Some attention has been attracted to a new theory of colour, advocated by men of high scientific attainments; and the terms, in which those, who hold with "Newton's" opinions on the subject are assailed, render it necessary to lay before the Student some of the reasons which induce the greater number of English Artists to cling to the old fashioned notions of colour. This is done in a short essay on light, in which is demonstrated the fallacy of the new theory, and the truth of that which is set forth in these pages.

The favourable reception accorded to this little book encourages the hope that the introduction of fresh matter will secure to this edition a still wider field of usefulness.

THE

THEORY OF COLOURING.

ON LIGHT.

What we call light is an *effect* produced in the mind or spirit of an animated being, by the action of a subtle matter on the sensitive expansion of the optic nerve, which is spread over the interior of the eye, and which is called the retina.

The action of this subtle matter, by some called ether, I prefer to call it the *light medium*, has been supposed to be exerted in straight lines, but the hypothesis that it is of a wavy or vibratory character has gained so much support, that the relative lengths of the waves producing the colours of the solar spectrum are now given in most treatises on light.

The theory of the propagation of light by waves of the light medium is analogous to the universally accepted one of the propagation of sound through the sound medium, *i.e.*, the air and grosser matter.

The movement of the atoms of light medium is transmitted from one to another, the intensity diminishing as the distance from the exciting cause increases; and besides the movement between atom and atom, there is also one of a symmetrical character, embracing a smaller or larger

number of atoms, it is this symmetrical movement which is called a wave. Modern discoveries teach us that the length of the wave determines the character of the mental effect which we call colour.

White light consists of a number of sets of waves existing in the light medium simultaneously, the length of the waves of each set being equal, but differing from that of every other set. It follows that each of the colours of the spectrum, obtained by decomposing white light by means of a prism, might be designated by the length of the waves that produce it, those of red being longest, and those of violet shortest; orange, yellow, green, and blue decrease in length, in the order in which they are named, as they leave the red and approach the violet. Since each colour has its *individual wave length, each is a simple colour.*

The orange, green, and purple, of the spectrum, are not secondary or compound colours; they have their proper wave measure, and are therefore as much entitled to the term primary, as red or blue. We are naturally led from the decomposition of white light to its recomposition. "Maxwell" and Helmholz offer elaborate and exhaustive experiments; only a few of the facts established by them will be needed for our purpose. The principal of those put forward by Helmholz are that red and bluish green produce yellow, and the following groups produce white light;—red + bluish-green + indigo, red + greenish-blue, yellow + indigo, and orange + blue. He considers red, yellow, green, blue, and violet to be primaries; as with them, in varying proportions of two or three together, he obtains all the other colours of the spectrum almost pure. In choosing three colours to be called primaries

he would prefer red, green, and violet, these enabling him, by combinations, to produce the greatest number of colours. "Maxwell's" experiments led him to choose red, green, and blue for his primaries. He calls the following couples complementaries; red to sea green; green to pink; and blue to yellow: these couples producing white light. It must be observed that the foregoing results are obtained only from coloured lights, not from pigments. Admitting the accuracy of "Maxwell's" observations, and the justness of his conclusions, it would appear to the unreflecting mind that we are bound, in reason, to put aside all our notions of colouring, based on the theory which takes red, yellow, and blue as primaries, and orange, green, and violet as secondaries, and accept or invent one based on Maxwell's choice. The charm of novelty is very great, and it often misleads men whose general attainments should make them superior to its influence; but, before adopting the new theory, it would be well to enquire into the grounds of the old one.

We will begin with a short statement of "Newton's" opinions, as they have been reproduced in almost all works on colour applied to the arts. He held that in white light there are three pure colours called primaries; the others result from the mingling of couples of these three, and are called secondaries: thus the orange results from the mingling of the red and yellow rays, the green from those of yellow and blue, and the purple from those of blue and red. Maxwell and Helmholz have proved that the mingling of yellow and blue lights produces white light, not green; that yellow may be produced by the mingling of red and green, and is therefore a compound or secondary colour,

(as it is when so compounded, yet they agree that the *yellow* of the *solar spectrum* is a *simple* colour, giving rise to the paradox that yellow is *both simple and compound)*. Newton's opinions were, therefore, mere assumptions, and afford the old theory no assistance. On experimenting with pigments we learn that with reds, yellows, and blues, by judicious mixing in couples, orange, green, and purple can be produced, so completing the set of spectrum colours. Here, the evidence in favour of the old theory is marked, while its bearing on the new one is not in any way confirmatory of its teachings; for instance, it is found impossible to get a yellow colour by mixing red and green pigments, while green can be obtained in all its shades by mixing yellow and blue. It is difficult in the face of this evidence to call yellow a secondary colour, and green a primary.

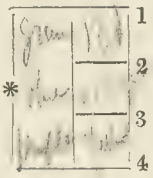
By appealing to the human mind we shall arrive at conclusive evidence of that relationship of colours to each other which is usually meant by the term complementary.

The colours that are complementary in an art aspect may be discovered by the following experiments:—

I suppose the observer to be capable of seeing all the colours of the solar spectrum. Obtain some of the following pigments in *powder*; rose madder, pale cadmium or No. 2 chrome, ceruleum and cobalt, orange orpiment, emerald green, and mauve; if this latter cannot be obtained, a mixture of rose madder and cobalt must do duty for purple. I have chosen the above colours because they (with the exception of mauve, which is chosen on account of its power) reflect a great deal of light to the retina, and so

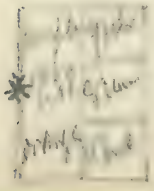
awaken the complementary image more rapidly. I shall now speak of them as red, yellow, blue, orange, green, and purple.

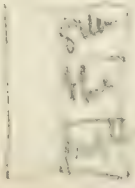
Cut an opening, three quarters of an inch long, in a piece of *pure white* or *strictly neutral* grey paper, not less than six inches square. At the distance of a quarter of an inch from the edge of the hole draw a line parallel with it, and in the middle of the line put a dot thus :—



Place some of the red on a piece of paper so that it shall cover rather more than a space equal to that enclosed in the diagram between the figures 1 and 2, being careful to leave a clean straight edge on one side; to this straight edge adjust some orange to occupy a space equal to that between the figures 2 and 3; the space 3 and 4 will be covered with some yellow. Lay the paper with the aperture in it over this group of colours so that each will be seen to occupy one third of the opening. Let the eye rest. Now look fixedly at the centre of the orange for a minute or two, the longer the better, then regard the dot in the middle of the black line, and the space between the line and the edge of the opening will be seen tinted with very delicate colours; green appears beside the red, blue beside the orange, and purple beside the yellow.

Treat the following triplets in the same way: yellow, green, and blue; green, blue, and purple; the complementary colours in these groups come as follows :—beside the yellow appears purple, beside the green a rosy red, beside the blue, orange. Purple has yellow, if it be made as nearly neutral as possible, but if it incline to red, then the yellow will be greenish; if to blue, then the yellow will tend to





orange. The above blue must be compounded of ceruleum and a very little cobalt intimately mixed. Powder colours, from their opacity, are far more luminous than those which are ground up in a vehicle, so are preferable in these experiments. The above results will be very generally obtained, the exceptions will be due to some peculiarities of the eyes of the observer. I have called in the aid of young eyes, and those of adults, of cultivated and uncultivated ones, and am forced to accept their corroboration of my own experience as conclusive.

From these experiments I deduce the following data:— red has green for its complementary colour, and blue and yellow have orange and purple respectively.

How can we reconcile the proposition, purple is the complementary colour of yellow with that which affirms that blue is its complementary colour? both are true, though inconsistent; the inconsistency ceases as soon as we regard things rather than words. I submit that the new theory of colour owes its existence to the misunderstanding or misapplication of the word complementary.

The colours yellow and blue, and red, green, and blue, may be complementary in the production of white light; *but it does not follow that there is any connexion between the production of white light and the production of harmony in colour*; that there is any is pure assumption, which evidently arose from the apparent analogy between the order in which the colours exist in the solar spectrum, and the experience derived from the mixing of pigments; the orange seeming to be produced by the apparent mingling of the red and yellow rays; the green, where the yellow and blue came together, and the purple might be supposed to owe its

existence to the mingling of the blue with the red rays of another and fainter series of colours. The assumption, however, did not affect the results, since it was made to accord with truth, as shown by man's mental perceptions of colour and experience in pigments. When closer observations showed that the colours of the spectrum bear a relationship to each other very different from that ascribed to them; it was time to *lay aside the assumption*, instead of falling into absurd errors by ignoring the true basis for the theory of colouring and taking the false one, which they have done who reasoned from the now recognized phenomena of the composition of white light.

THE TRUE THEORY OF HARMONIOUS COLOURING MUST BE BASED ON THE MENTAL PERCEPTIONS OF MAN.

Convinced that the matter in the following pages is founded on truth, the author has much pleasure in offering the second edition to the attention of all earnest students.

DESCRIPTION OF THE DIAGRAM OF COLOUR.

The black spot in the centre represents the effect produced by the combination of all the *pigments*, and the encircling white represents the effect produced by the combination of all the *colours*. Next are placed the PRIMARY colours, *Red*, *Yellow*, and *Blue*, occupying each one third part of the circle. Beyond these are the SECONDARY colours, *Orange*, *Green*, and *Purple*. Beyond these again are the three TERTIARY* colours, *Brown*, *Broken-green* and *Gray*. The primary colours red and blue have for their complementary† colour yellow, on the other side of the central spot.

* The terms citron, russet, and olive, employed by recent writers on colour to express the tertiaries, are arbitrary and somewhat vague. The first, citron, is not generally used by artists; the others are applied by them to other colours than those in the diagram. It is thought more conducive to clearness here to apply to those combinations the well-known terms broken-green, brown, and gray. Art nomenclature offers no simple term expressive of the first-named colour. Throughout this work the term GRAY will mean the tertiary shown in the diagram, while GREY will be used to signify what may be called diluted black. To make this perfectly clear, let the student take lamp-black and apply a light wash of it on white paper; the result will be a grey tint. Any tint of black, which is not perfectly black, is grey. Compare this tint with the gray of the diagram. Is it necessary to add that the above distinction is entirely arbitrary and is adopted here solely for the sake of clearness?

† The term complementary is used to express that the colour which it qualifies is needed to make up the *complement* or complete the set of *three primaries*, without which no composition can please for its colour.

Red and blue form purple, which is also opposite to yellow in the inner, and to broken-green in the outer, circles. Hence yellow and broken-green are complementary to, and contrast with, red and blue, or purple. Yellow and blue are opposite to red; their compound, green, is opposite to red and brown. Red and brown are complementary to, and contrast with, yellow and blue, or green. In like manner blue and gray will be seen to be complementary to red and yellow, or orange. As the tertiary colours are not so familiarly known as the primaries and secondaries, their names are inserted against them in the diagram. They do not form a part of the true gamut of *colour*, but are necessary in the formation of a scale to aid the painter in *colouring*.

This diagram serves to display the relative composition of the various colours, and embraces necessarily every possible variety that can be found in nature or in art. It serves, however, a far more useful purpose still, as a compendium of the laws of colour relationship and of harmonious contrast.

RELATED COLOURS are *adjacent.**

HARMONIOUS CONTRASTS are *opposite.*

* The term adjacent applies to those compartments in the diagram by which any colour is surrounded; and those opposite are those lying on the other side of the centre.

CHAPTER I.

DEFINITIONS.

SECTION 1.—Colour is the immaterial result of the decomposition of light. A ray of light, in passing through a triangular prism of glass, is decomposed into a series of colours, the same as those in the rainbow.

PAINT or PIGMENT is the material basis which decomposes light so as to reflect or transmit only some of its constituent colours.

SHADE refers to the chromatic composition of a colour. Cobalt and ceruleum offer us different shades of blue.

TINT is the condition of a shade of colour which arises from its admixture with water or white. It becomes thereby more or less intense without any change in its *chromatic* composition.

TONE is the condition of a colour in which it *appears* other than it *is*. A light blue under the effect of a bright or a dull light will *appear* a light blue; yet, in the representation of these different conditions, different *shades* must be used; different *tints* would fail to convey a just idea of the colour.

HARMONY is the effect of a proper arrangement of colours in a picture. *Vide* page 8, Chapter on Harmony.

CONTRAST is the effect arising from different colours being adjacent to one another, as red beside blue or yellow, &c.



The terms "Contrast" and "Harmony" are not the reverse of each other, although as sometimes carelessly used they seem to imply opposite things. Harmony may exist with or without contrast. The result of contrast is *force*, not necessarily a want of harmony. The primaries may be arranged to produce the greatest contrast or force without sacrificing harmony, as in Pl. 2, fig. 1. The same colours may be used and be blended or united together by intervening secondaries, which, being compounded of the same primaries, enable the eye to glide easily from one to the other, as in Pl. 2, fig. 2. This arrangement has greater variety, and is, therefore, more pleasing to the eye, but it has less force.

Light and shade form a contrast independent of colour, as in sepia drawings, engravings, &c. Many of Turner's works appear to some deficient in contrast.* In his works in sepia† is seen how well he understood the different powers of the materials used. To the uneducated eye contrast in delicate colours is almost unintelligible.

ON COLOURS AND PIGMENTS.

Section 2.—A Primary colour is simple, pure, unmixed.

A Secondary colour is the combination of two primaries in any proportions.

A Tertiary is the combination of two secondaries in any proportions, or a primary and its complementary secondary in any proportions.

* See "Rivers of France," South Kensington Museum.

† See "Liber Studiorum," at the same place.

Each secondary in the diagram is adjacent to the two primaries of which it is compounded, thus :—

Yellow + Blue = Green.
Blue + Red = Purple.
Red + Yellow = Orange.

Each tertiary is, in like manner, adjacent to the two secondaries of which it is composed, thus :—

Orange + Green = Broken-green or Citron.
Green + Purple = Gray or Olive.
Purple + Orange = Brown or Russet.

The primaries *exist* in light. The secondaries arise from the mingling of the primaries. The tertiaries depend entirely on matter for their existance. The primaries and secondaries are positive. The tertiaries are negative, and exist when some proportions of the three primaries in light have been destroyed, absorbed, or diverted (rendered negative in their effect) *by the action of matter.*

Resolving the tertiary colours into their simple elements, it will be seen that each contains the three primaries, with one of them predominating over the rest, thus :—

$$\overbrace{\text{Yellow} + \text{Blue}}^{\text{Green}} + \overbrace{\text{Blue} + \text{Red}}^{\text{Purple}} = \text{Gray.}$$

$$\overbrace{\text{Blue} + \text{Red}}^{\text{Purple}} + \overbrace{\text{Red} + \text{Yellow}}^{\text{Orange}} = \text{Brown.}$$

$$\overbrace{\text{Red} + \text{Yellow}}^{\text{Orange}} + \overbrace{\text{Yellow} + \text{Blue}}^{\text{Green}} = \text{Broken-Green}$$

Hence it appears that

In Gray there is an excess of Blue.
In Brown „ „ Red.
In Broken-green „ Yellow.

It will be well here to direct attention to the strange anomaly that in nature the combination of all the colours

produces light, but in art the combination of the pigments which reflect those colours produces neutral grey or black.

This grey or black may be compounded of the three primaries, of the three secondaries, or of the three tertiaries. This identity of result will be most readily seen by applying successive washes of the primary colours to form their several compounds. It is important to observe that perfect purity in the primaries is essential to perfect neutrality in the grey produced. If they be not pure, the result will be a tertiary colour. So long as a colour has *only* two primaries in its composition, it is a secondary colour, however much one of its constituents may predominate over the other. Green may approximate to yellow or blue, but the presence of the two primaries and the absence of the third will preclude its being classed with either the primaries or tertiaries.

Since mathematical accuracy is not attainable nor desirable in the application of colour to art purposes, enough has been said on the abstract theory, yet in the foregoing remarks materials will be found for interesting occupation of the mind.

SECTION 3.—Pigments are formed of various substances and possess different qualities.

Some are formed from minerals, as vermilion, emerald green, cadmium yellow, &c.; others from vegetables, as indigo, madder lakes, brown pink, &c.; others from insects, &c., as lake, sepia, &c.; others from earths, as terra verte, ochres, sienna, umber, &c.

Some of the pigments are more durable than others; some are transparent, or at least partially so; others opaque. Those made from vegetable substances are for the most

part transparent; those from minerals and earths are opaque.

The opacity or transparency of the pigments may be readily determined by their depth in the prepared state. Rose madder in the cake or tube is far more intense than vermilion in the same state. Compare yellow lake, gamboge, raw sienna, and Indian yellow with lemon yellow, yellow ochre, and cadmium yellow; Prussian blue and indigo with ceruleum, cobalt, and ultramarine.

Again, transparent colours offer some difficulty in producing depth on a light ground. The effect as it appears in the cake is scarcely attainable. On the other hand, opaque colours yield easily on paper or canvas the appearance which they have in the cake or tube.

The opaque colours, attenuated with water, become debased in quality; the transparent ones retain their brilliancy in the lightest tints.

In mixtures it will be found that the opaque colours do not work well together. Brilliancy of mixed tints or shades is best obtained by successive washes of the component colours, commencing with the opaque and finishing with the transparent ones. Care must be taken that each wash be dry before the application of the succeeding one.*

This practice cannot often be carried out by the student, as it requires a knowledge of colours possessed only by the master.

* It may be as well to explain that as a general rule the paper should be damped, after it becomes dry, shortly before the application of each wash of colour, to produce evenness of tint.

CHAPTER II.

ON HARMONY.

SECTION 1.—*The primary colours, or their compounds, must be present in a picture to produce Harmony.*

The following are the simplest harmonious combinations :—

1. The three primary colours, Red, Yellow, and Blue.
2. „ secondary „ Orange, Green, and Purple.
3. „ tertiary „ Brown, Broken-green, & Gray.

There is harmony in each of these triplets, *the three primaries being present.* The contrast is greatest in No. 1 and least in No. 3.

The secondaries harmonize in full contrast with the primaries, and in subdued contrast with the tertiaries, as—

Orange, full contrast with Blue, subdued contrast with Gray.
Green, „ „ Red, „ „ Brown.
Purple, „ „ Yellow, „ „ Broken-green.

SECTION 2.—The effect of the diagram of colour, containing the primaries, secondaries, and tertiaries, is most harmonious, every variety of colour being represented. In contradistinction to simple harmonies above enumerated, it may be considered as an example of compound harmony.

It is impossible to contemplate a colour without its complementary colour springing into existence on the retina, mingling with the coloured rays from the external

object. This can be proved by closing the eyes after contemplating a colour for some minutes, when a spectrum is seen so coloured as to introduce what is needed to *make up the complement* of red, yellow, *and* blue.

The following experiment will further exemplify this fact. Take a piece of cardboard about one foot square, having one hole in the centre about one inch square. Hold it before a window or strong light, with a piece of red stained glass covering the aperture, and look intently at it for some minutes (two or three), then close the eyes, placing the hand over them to exclude all light. In the darkness a bright *green* spectrum will be seen, similar in shape to the opening in the cardboard. If the observer's perception of colour be very acute, the spectrum will be observed to undergo a change, passing from green through blue, violet, purple, red, yellow, to green again. This change is repeated, the colours becoming fainter and fainter each time, until they become imperceptible on the retina.

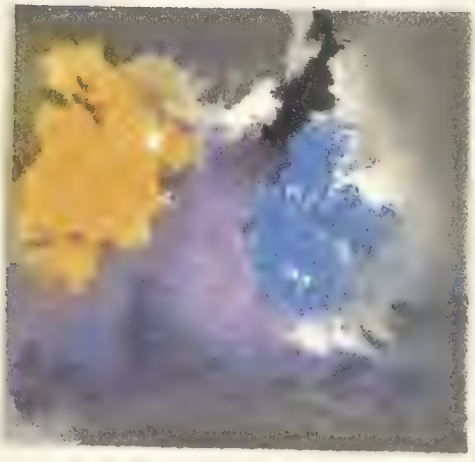
Section 3.—Place some blue colour at a little distance from some orange, of the same shades as those in the diagram, when they will be in strong contrast; the interposition of certain colours will subdue this contrast and produce another effect by offering to the eye a step in passing from the blue to the orange and *vice versâ*. The colours interposed must partake of the characters of, or be related to, both blue and orange. On reference to the diagram of colour, it will be observed that blue is among the primary colours, and on the opposite side, among the secondaries, orange is seen. Blue is complementary to orange, which is a compound of red and yellow. Green



1.



2



3.



4.

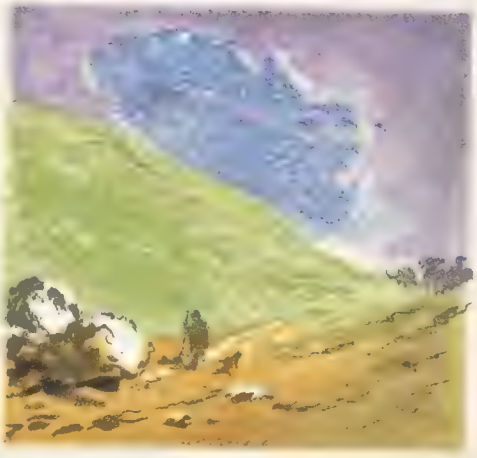


Fig 1

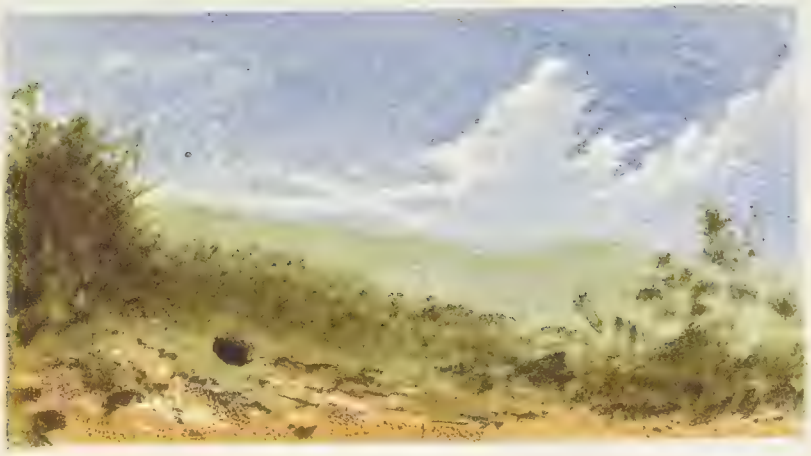


Fig 2



Fig. 3.



and purple are related to blue and orange, and are seen in the diagram adjacent to these colours. Green is related to blue by containing blue, and to orange by containing yellow. Purple is related to blue by containing blue, and to orange by containing red. Both or either of these colours may be placed with advantage between or near the portions of blue or orange, subduing the contrast.

Let the colours be arranged in the following order of position. Their effect may be seen in Plate 3.

1. Blue—Green—Orange . . . Fig. 1, Pl. 3.
2. Blue—Purple—Orange . . . „ 2, „
3. Blue—Purple—Green—Orange „ 3, „
4. Purple—Blue—Green—Orange „ 4, „

The intermediate colours in each of these series are closely related.

More distant relations interposed would subdue the contrast still more, though not without very slightly impairing the harmony. Having shown that green and purple are related to blue and orange, it will be readily seen, on reference to the diagram of colour, that compounds of orange and green, or orange and purple, must also be related, though distantly, to those colours.

The compound of the two former colours is broken-green; of the two latter, brown. Arranging the colours in the following order:—

1. Blue—Green—Broken-green—Orange . Fig. 1, Pl. 4.
2. Blue—Purple—Brown—Orange . . . „ 2, „

yellow is seen to be in excess in fig. 1, and red preponderates in fig. 2.

The diagram of colour will assist in correcting this excess. There purple is seen to be the complementary

colour of yellow. The addition of purple to the colours in fig. 1 will fulfil the requirements of harmony. Green being the complementary colour of red, its addition to the colours in fig. 2 will make the effect more pleasing; but since gray is the complementary colour of brown and broken-green, it may be used in both arrangements instead of purple or green.

It should be observed that the order of progression is from the primaries to the secondaries, thence to the tertiaries, then again to the secondaries. Separate diagrams of each of the above arrangements should be made in order to study the different effects produced and the principles by which they are governed.

Figure 3, Plate 4, is constructed to show orange and blue with the three tertiaries intervening. This arrangement is most interesting, as it is so frequently used by Turner and other landscape-painters. The student cannot become too familiar with it. It should be varied in every way. And, after producing a number of exercises differing in the form, strength, and position of the masses, it would be well, in a second series, to introduce within the boundary of the composition, a second arrangement of primary, secondary, and accompanying tertiaries, keeping it, however, subservient to the first.

Diagrams in which red and green, and yellow and purple play the principal parts should be constructed. Arrange the colours in strong contrast, then in subdued contrast, and, lastly, in completely subdued contrast, as exemplified with blue and orange.

Figures 1, 2, and 3, Plate 5, are roughly arranged as simple subjects. The colouring is conventional, yet the

Fig. 1.

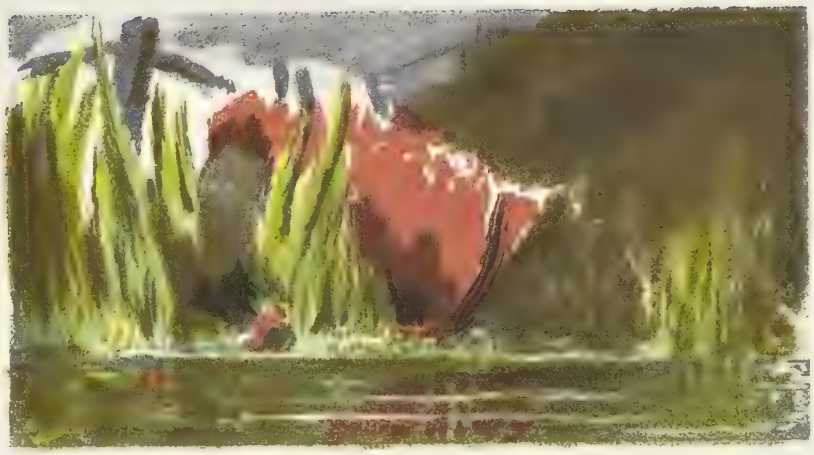


Fig. 2

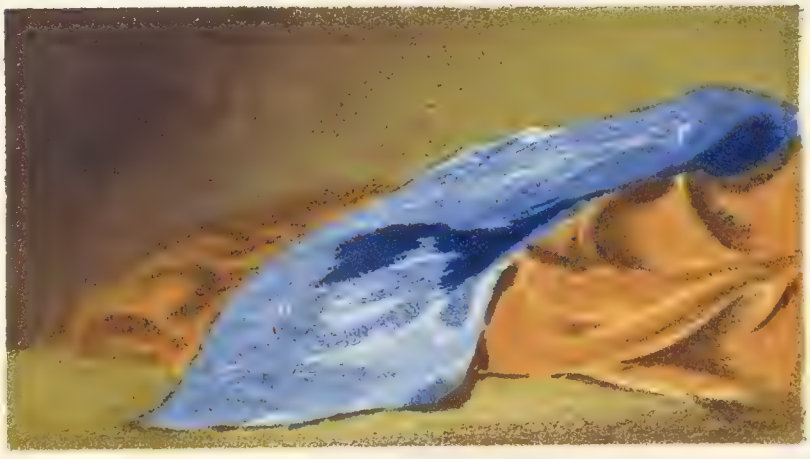


Fig. 3.



Fig. 1. Pl. 6.

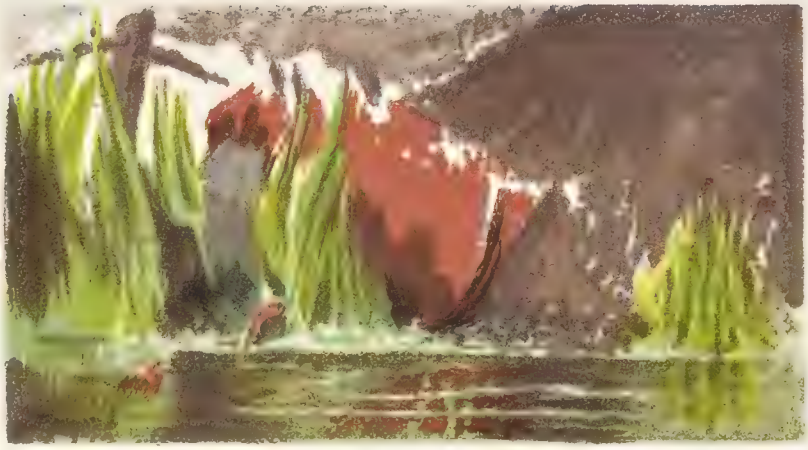


Fig. 2

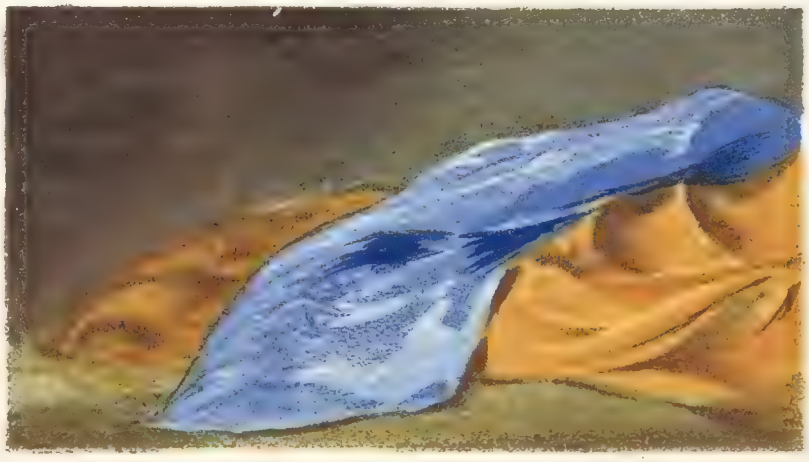


Fig. 3



effect bears evidence in favour of the theory expounded in these pages. In each of the examples a primary is made very prominent by full contrast with its complementary secondary. The subdued contrast of the two complementary tertiaries aids the effect and enriches the subject.

Figures 1, 2, and 3, Plate 6, exhibit the same subjects. The primary and secondary colours are identically the same as in Pl. 5. The tertiary is complementary to the *secondary*, hence the importance in these examples of the green rushes in fig. 1, of the orange drapery in fig. 2, and of the purple grapes in fig. 3.

Is it necessary to add that the judicious use of the complementary colours, as suggested by these diagrams, will make any object important by its colour alone?

The construction of numerous diagrams will make the student thoroughly acquainted with the relationship of colours, and educate the eye to perceive their delicate shades of difference.

Section 4.—It may be objected that the abstract colours —pure red, yellow, or blue; orange, green, or purple; brown, broken-green, or gray;—are seldom seen in nature, so that an exposition of their relationships can be of little practical utility to the painter.

The colours seen in the diagram are the standard representatives of all the colours that exist, or can exist, in nature; and the principles for grouping them harmoniously hold good in nature's utmost diversity.

Yellow, red, and blue, &c., offer a variety of shades in nature; but immediately they differ from the pure colour they cease to be strictly primiries, and become secondaries

or tertiaries, compounded with one or both of the remaining primaries; and this compound character must be taken into account in selecting their related colours. To illustrate this more clearly it may be well to use the same colours as in a previous demonstration, viz., blue and orange. If the blue have just sufficient yellow to make it a greenish blue, and the orange have too much yellow to be strictly neutral, the colours thus composed are not strictly harmonious. If the orange, however, had an excess of red the harmony would be unimpared.

In their altered and less harmonious and contrasting states let the diagram be consulted for the required relationships. The colours as pure, are given at page 10.

Taking into account the excess of yellow in both the colours, the arrangements should be as follows;—

1.	Greenis-blue.	Reddish-purple.	Yellowish-orange.		correct.
2.	Greenish-blue.	Bluish-green.	Yellowish-orange.		indifferently good.
3.	Greenish-blue.	Bluish-green.	Reddish-purple.	Yellowish-orange.	good.
4.	Greenish-blue.	Bluish-purple.	Reddish-broken-green.	Yellowish-orange.	correct.
5.	Greenish-blue.	Bluish-green.	Reddish-brown.	Yellowish-orange.	good.

In No. 1 the requisite modification could be made by increasing the quantity and force of the purple. There being four colours used in 3, 4, and 5, it could have been made in either of the intermediate ones.

These exercises may be most advantageously extended to placing masses of colour on a neutral grey paper, commencing with a primary, and adding in succession secondaries and tertiaries as taste may suggest.

Each exercise should be critically examined a few days after execution, and then repeated, seeking to reproduce the good points, and avoiding what may appear unpleasing.

In the foregoing system of harmonious colouring quantities are not referred to, as such a method of treatment would cause it to be a hindrance to the student, rather than a help. Harmony can be obtained in any number of subjects in which the general laws are observed. However interesting demonstrations, formed by the aid of weight and measure, may be to mathematicians, they serve only to perplex the mind of the art student. A colour composition is the means of exciting the mental faculties, and, therefore, should raise a special emotion in the mind. Would not *strict* harmony be tame? I think that the *peculiar expression* of a work is usually due to a *discord.* The practical application of the principles of harmony by eminent artists will be the best guide to a knowledge of the quantities of colours to be used to produce a pleasing picture.

CHAPTER III.

ON THE STUDY OF WORKS OF ART.

SECTION 1.—When the theory of colour is fully understood, works of art of acknowledged merit should be thoughtfully copied ; not merely matching the tints of the original, as many students are content to do: the copy made may be a good one, but nothing more is gained, nothing is *learned*. To reap benefit by copying, the mind must analyze the composition and methodically define the colours used, and trace out their relationships as rendered by the artist.

The student should endeavour to understand what is due to light and dark tints and what is due to contrast of colour.

Before commencing to copy a picture, the arrangement of light and shade, termed *chiaro'scuro*, should be sketched in a small book kept for the purpose. Some difficulty will be felt at first in doing this, especially with the finest works of art. In some of Turner's paintings the arrangement is so subtle that the tyro would feel at a loss to analyze it. To assist the student over this difficulty, specimens of the analysis of pictures, accessible to all residing in or visiting London, are given in the appendix.

The way in which light traverses, or is dispersed, through a dark picture, or shadow traverses a light one,

being understood and noted, it may serve as a precedent for future *reference* when the student ventures on original composition. This remark applies equally to whatever principles may be learned from the careful study of any work of art.

Section 2.—Commence the copy by drawing outlines of the forms, observing their relations to each other, and how their continuity is broken by the outlines of other objects rising before them. Merely drawing the outlines because the objects are in the picture will not lead to the discovery of the artistic purpose of their presence and direction, which are entirely *arbitrary*. This is overlooked by the majority of students, who regard the accessories as indispensible. Accessories are introduced in the positions they occupy, and are coloured, to form part of the general effect. To understand that part should be the earnest aim of the student.—*Vide Appendix.*

The outline being correctly drawn, the colouring may be commenced, the principal masses of colour being carefully noted and the arrangement of the colours which connect those masses thoroughly analyzed. Observe how the most striking colours are repeated through the picture. The best way to recognise subtle half-tints, is to acquire a habit of calling the colours by the names used in describing the diagram of colour. Green has a great variety of shades, but they all resolve themselves into bluish or yellowish-greens, brown or grey-greens, in light or dark tints. The various browns are qualified by yellow or orange, red or purple, as either predominates. A dark complexion may be called an orange, brown, grey; a fair one, a pale purple, brown,

grey. The *grey* means here a neutral basis which lowers the *tone* of delicate colours without otherwise altering their character. When copying pictures, the power of the pigments should be studied; of course, an acquaintance with some of their qualities is necessary before attempting to make a copy. This may be perhaps best effected by the construction of tables of mixed tints, as recommended by T. H. Fielding, in his work on "*Painting in Oil and Water Colours*," an example of which is given in the appendix, page 49.

In copying for study much time may be lost in fruitless attempts to imitate the manner of the artist, which should only be done when copying early works of great masters.

Section 3.—The following is a brief recapitulation of the objects to be attained by copying works of art:—

First, the harmonious composition of lines.

Second, the arrangement of light and shade.

Third, the knowledge of the laws of harmonious contrast in colour.

Fourth, the cultivation of the perception of colour, and of subtle tints and gradations, that are so common in nature, and so difficult to render in art.

With a practical knowledge of colours, and of their modes of arrangement by great artists, their more subtle and intricate combinations in nature must be carefully studied. *From Pictures is learnt what may be done with colours; from Nature how to do that well and with originality.* Nature alone inspires that poetic feeling which ever distinguishes the works of genius.

CHAPTER IV.

ON STUDY FROM NATURE.

SECTION 1.—In landscapes there is much *tinted grey*,* or such colours as are perceived in the sky and on the earth at twilight, when they are most distinguishable.

These tints are so delicately pure in quality that the student is sure to make them too light in sketching; yet a deeper tint of the same colour would produce coarseness, and be absolutely wrong.

The depth of tone on which the most delicate tints float in nature can only be approached by the master. Turner excels in rendering this effect. In his water-colour drawings he used fine lamp or blue black, which of all pigments seems best fitted to give tone to colours, but long study and close practice are required to use them well.

If a neutral grey pigment could be supplied, possessing the lightness and transparency of rose madder, it would remove half the difficulty. It may yet be produced by the enterprising colourman.†

* A wash of lamp-black on white paper will produce grey, which may be tinted by passing over it a wash of colour.

† Since writing the above, the author has tried a lamp-black recently manufactured by Messrs. ROWNEY & Co. This pigment is most carefully prepared, and is so light in quality as to leave nothing to be desired for rendering grey tints. Even yellow, in

The following notes will show the use made of the term grey in cultivating the perception of colour. The subject, "a sun-set sky," the sun having set behind thin clouds.

Purplish-blue-grey.
Rose-purplish-grey.
Greenish-grey.
Yellowish-grey.
Orange.
Neutral-red-grey.
Purplish-grey. Silver-blue-grey.
Blue-grey. Horizon.
Purplish-grey.
Olive-grey.
Broken-green and brown.

These notes convey to the writer the following information, that at the horizon a bluish-grey was seen, into which the distance softened so imperceptibly that the eye could not detect where earth ended and sky began. This tint changed upwards into purplish-grey, then gradually assumed a redder tinge, till it became a neutral (*i.e.*, pure red-grey), which passed into orange, this latter crowning the bank of thin clouds and standing out forcibly against the yellowish-grey tint above it. Greenish-grey, rose-purplish-grey, and deep purplish-blue-grey, then succeed each other to the zenith.

The eye plunges into the tints above the orange quite uncertain as to distance, and incapable of fixing on any

small quantities, works into it without becoming sullied, if a trifling portion of Chinese white be added. It may be used in mixtures or as a pure grey wash, into which delicate colours may be rapidly touched while it is wet.

particular spot, as the colours are *palpitating* in the grey *medium*, which increases in depth of tone with the distance upwards from the horizon.

SECTION 2.—The effect of palpitation or alternate appearance and disappearance of colours in the depth of space is beautifully rendered by Turner. His delicate perception enabled him to introduce it throughout the whole picture. It gives to his works that ineffable charm of endless variety, and almost defies the naming the pigments he has used in any particular part. His manner of producing it seems to have been to place the colours together in a wet state, permitting them to mingle, so forming an almost imperceptible mottling on the coloured space. This can only be done when the hand, by long practice, has become perfectly obedient to the will (or works apparently without its direction), and when the character and power of the pigments are fully known.

The colours—named in the notes in the preceding section—below the horizon are those of the masses in the extreme and middle distance, and in the foreground.

The all-pervading grey is the air modified by light in varying intensity. Those who observe and succeed in faithfully rendering it, hold the post of honour among artists. Turner, Copley Fielding, and David Cox, take the lead in water-colours. In oil-painting, Turner, Crome, Gainsborough, and a few others, afford examples of the perception and successful rendering of this phenomenon.

In their works the *objects* are seen variously coloured; in the works of many who have attained a fashionable eminence, *colours* are conspicuous in the outlines of various objects.

The representation of this gray should be the aim of the student, even in his first attempts to study from nature, and should never be disregarded.

It is sufficient to observe and make notes of the effects of motion at first, as they are refinements to be learned only when mechanical difficulties are overcome.

SECTION 3.—Colours are most distinct in nature when the sun is not far above or below the horizon. This effect arises from a partial decomposition of the light falling obliquely on the earth's atmosphere.

The varying beauty of sunset and sunrise is entirely due to refraction. Then the palette is too poor to render more than a faint idea of the gorgeousness of nature.

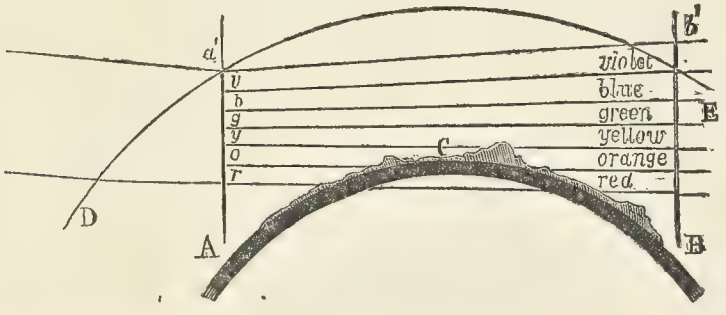
I remember the time when I attributed to the imagination of the artist such magnificent colouring as we see in Turner's pictures, "The Old Téméraire" and "Ulysses," but, after witnessing some of nature's effects, I can understand the feelings which prompted that painter's constant remark, "I aimed" at such and such "an effect."

It may be well to give a philosophical explanation of the beautiful effects of a low light. Light passing into a medium of different density from that which it has already traversed, is refracted or bent from its original direction. The refraction is in proportion to the difference of density and the extent of the refracting medium.*

When the sun is near the horizon, its rays fall obliquely on the denser atmosphere surrounding the earth. The air, by being charged with a quantity of moisture, becomes

* The different *colours* forming white light are differently bent and so *separate* from each other.

more refracting, and the rays of the sun at the horizon pass obliquely through the much denser stratum of air and moisture lying near the earth's surface. The rays of light become so divergent, that the resulting colours affect individually the objects on which they fall. Thus in the following diagram, the dark line, A B, represents a portion of the earth's surface; C, the position of the spectator; and D E, the upper strata of air. The sunlight, on reaching the atmosphere, is refracted, as at A a'. On turning the back to the sun, the colours will be found in the order at B b—as the sun sinks, the lower ones pass over the landscape and sky, imparting their colours to the objects in succession, till the only light left comes latterly from the side of the sky where the sun disappeared. The colours at B succeed in their upward order, when orange and red being least, like the local colours of the landscape, effect the greatest change in the aspect of the scene.



When the sun is on the meridian the rays of light are less dispersed, and consequently local colours are less affected, though more strongly illuminated.*

* J. Brett has admirably rendered this effect in his picture called "Breaking Stones," exhibited at the Royal Academy a few years ago.

An excellent practice for developing the power of perceiving colour (which may be carried out either in town or country, from a point commanding the western horizon) is to sketch, in colour, the sky and earth, immediately *after* the sun has set. The colours must be mixed on the paper, which must be kept wet till the sketch is completed.

Three sketches have been made thus, in the three quarters of an hour following sunset. Notwithstanding the increasing darkness, the general truthfulness of the last sketch was very striking.*

Section 4.—When studying colour in nature, it should be borne in mind that the effect on the retina is influenced by the amount of light on the pupil of the eye. When the eye is wide open the objects stand out crudely, but as the lid is dropped slowly over the eye that crudeness disappears; colours become more and more softened as the eyes close, until the greyness of the air is spread over everything, like a veil, softening outlines and harmonizing tints.

It is possible that the crudeness seen in the works of some artists, and the vagueness in those of others, may arise in some measure from the construction of their eyes, as most artists assert that they depict nature as they see her. The great cause of crudeness, however, may be want of management of the eye in observation. Nature may be represented as seen when the eyes are wide open, and also under the effect observed with the eyes nearly

* The paper best adapted for this exercise is middling stout "Royal" cartridge. The usual drawing paper permits the colour to spread unevenly.

closed, but as a rule the medium effect, as seen when the eyes are only half closed, should be sought.

Section 5.—In making a study of colour from nature the following mode of procedure is recommended. A pleasing subject having been chosen, consider the scene as divided into three principal portions: *Foreground*, *Middle Distance*, and *Distance*. Observe the prevailing colours of those parts, and how they are connected together. As a general rule, browns and broken-greens predominate in the foreground, greys and purples in the middle distance, and purplish blue greys in the extreme distance. In the last of these the tints are so delicate and so near the same tone that the student can only use the comparative terms warmer or cooler to distinguish them. A matter worthy of very careful study is the increased softening of forms in the distance, where they relieve nearer objects, an effect perceptible with half-closed eyes throughout the whole scene. It is increased when the air is charged with much moisture, by the presence of which it is partially caused. In a town it may be distinctly seen by standing so that a lamp-post interposes between the spectator and the lines of a distant building.

First, draw the outlines of the masses in loose delicate lines, and then, with a hard pencil, commence (about the centre of the composition) to make *rigidly* correct outlines of the objects in detail. Then take up colours and work at the colouring of the parts outlined for about two hours. At the end of that time resume the pencil, and do as much of the outline as convenient. On the following day, if propitious, resume the colouring at the same hour as on the previous occasion; afterwards the outline may be

completed. Thus, continuing to devote the *same two hours* of successive days to the colouring until the whole is finished. A unity of feeling running through the study will be the result, owing to the slight change of position the light will have undergone during its execution.

While contemplating the scene, fugitive effects will often pass over the scene; these should be rapidly noted in a book; contracted terms, expressing the colours, being used, as rapidity is essential to unity of feeling. From these notes the student may select a particular effect when he desires to produce a composition on the basis of a carefully made study. The student should never be without a note-book in which he can note, by lines and terms, a description of remarkable effects which he may witness in nature, when colours may not be at hand or would occupy too much time. Sketches in colour, by the aid of such notes, are an excellent practice to exercise the memory and to point out deficiencies yet to be overcome.

In studying in colours from nature, great difficulty is experienced at first in retaining the character which the outline of the object gives to the representation.

Section 6.—Where practicable, two studies should be made, one with the pen in outline, to familiarize the mind with the characteristic forms and markings of objects independent of colour; the other to be executed in colour, as directed above. This latter should be done when the sun is getting low in the heavens, within three hours of rising or setting; the former when the light is strong and unsuitable for *colour study*. Both combined, perfect the student's knowledge and handling. The indefinite direction to go and study nature is often heard in the studio,

raising vague ideas in the mind of the tyro; some simple conventional modes of representing her are absolutely necessary; otherwise, much valuable time is lost in perplexity caused by contemplating the exquisite finish and variety.

The directions given for making a coloured study from nature insist on a *rigidly* correct outline. The word rigidly is used advisedly. Rigid drawing brings the student's hand under the control of his will. Those who affect a loose style in their studies can never attain eminence. All great painters have three distinct styles, which may thus be characterised: *Early*, *Precise*, and *Free*, or loose. The early style has the remains of the student's rigidity, and is commonly called the "dry manner." The precise period is that in which the knowledge shown is accompanied by a *careful manner*. The free style is the result of ripe knowledge and power of expressing it combined in an eminent degree.* Young students should not be permitted to *copy* works of art executed in the free manner of the painter. If early works be not accessible, those executed in the precise style may be used, but *all* pictures may be *studied*, their composition of light and shade, and arrangement of colour analysed, the knowledge so obtained being stored up to enrich the mind.

The object of the preceding caution is to prevent students wasting their time in endeavouring to acquire what would be a stumbling block to their advancement.

* The best works of an artist are produced about the latter end of the precise period, when the mind is ripe and the hand well under control.

Mannerism is the inevitable result of orderly method in pursuing studies: the absence of it indicates a vacillation of character which augurs ill for the ultimate success of the painter. It changes in the three periods referred to. The early manner is the only one which should be copied in the works of others, by those who aspire to originality; the precise will follow the early manner as the student developes into the artist, whose knowledge and power, increasing to their climax, will gradually lead him to adopt a characteristic loose style, which is often so foolishly envied by the student. Certain portions of the early manner will cling to the artist through life, though the changes which take place are very striking. The student is often warned against mannerism by those who do not know its origin, but he is here urged to cling pertinaciously to those qualities which produce it,—namely, *order* and *method*. It has been pithily remarked that "He who has no master for a method, should adopt a method for a master." The method most likely to conduce to success is the following. Make all outlines well pronounced, and scrupulously correct, then draw in the broad mass of shadow conveying the general effect of light and shade. The half-tones, which give transparency to the shadows and modify the light into appropriate forms, should be introduced next, and lastly, the brightest light and deepest shade should be placed in close proximity, to concentrate the attention on the point of interest, and give repose to the other parts of the picture.

A great authority on art has recommended the finishing studies in small portions; such a method has a tendency

to cramp the mind of the student, and produce littleness of style by continual observation of details. It is possible that this advice was given under the impression produced by comparing the too broad style seen in the works of some artists, with the exquisite rendering of details seen in the productions of Turner.

CHAPTER V.

COMPOSITION OF A PICTURE.

The design or sketch from nature should be conspicuously placed, and a rough copy should be made of the leading lines, having the *character* they are intended to retain in the finished picture. Fill in with sepia the arrangement of light and shade, to assist in developing the ideas which you wish to convey. If the first arrangement is not satisfactory, carefully examine it to find out where the defect lies, and proceed to make another sketch, avoiding the errors of the preceding one.

The light and shade is to give variety in the division of the picture. Equal quantities should be avoided, and disagreeable arrangements of lines may be hidden by the disposition of the shadows, or mingling of lights.

The sepia sketch being complete, make another outline and put in the colours of the principal objects. (According to *nature*, if they be such as have distinguishing colours, or to *taste*, as developed by the preceding studies, if dependent on the will of the artist.) When all the colours which *must* be in the picture are in their places, with the assistance of the diagram of colour, fill in the other portions with such colours as may be wanting to make up the complement.

If the young artist has carefully followed the directions for analysing works of art, and by practice, has become fami-

liar with the qualities of pigments, little difficulty will be experienced in arranging these two sketches, which are to serve in the working out of the picture. The following hints may, however, be found acceptable. The colours must be repeated in varying shade and quantity, through the picture, knitting the whole composition together. The green, broken-green, and grey tints of the herbage may be carried in the sky by foreground trees, which, if not existing in the sketch, may be introduced *where required*, or some other appropriate object may be made to rear up between the spectator and the sky. The brown tints of the foreground may be made to appear in subdued shades in the distance, and in the clouds, while the colours of the sky may be repeated pure in water, and modified on the landscape, draperies, etc. When near completion, the work should be carefully examined to discover the prevailing colour, which, if desirable, may be modified in one of two ways.

First, if the colours be nicely balanced, the prevailing tint may be made richer by the addition of its complementary colour. Second, when a colour pervades the subject, and is unpleasantly obtrusive, the modification may be made by placing, in a well-chosen spot, a small mass of the same, but of a much brighter shade than is to be found in any other part of the picture. This mass will serve as a focus, to which the previously obtrusive colour will lead the eye. For examples of the effect of this treatment, see the following pictures in the National Gallery.

"A Frosty Morning,"—Turner. In this picture cool gray tints predominate. They are rendered comparatively

warm by comparison with the two masses of deep blue: upon these deep positive colours much of the delicate beauty of the picture depends.

"Burial of Wilkie,"—Turner. The small patches of orange-red seen on the group in the gangway of the steamer, and, in a subdued tone, or in smaller portions, on the funnel, the windows of the deck-house, the cordage and the mast, occupy a very inconsiderable space in the picture, which without the relief afforded by their contrast with the prevailing colour, gray, would be most unpleasantly monotonous.

"Landscape and Figures, Evening,"—Cuyp. This picture is decidedly warm. The artist, however, was not content with regulating the warmth by the introduction of the orange-red coat of the horseman in the foreground: he also desired to render it luminous, which he could do by means of a mass of blue or of purple. He has chosen blue, and placed it close to the mass of orange-red. By this arrangement the spectator's faculty of mentally contrasting colours is fully brought into play. The mass or orange-red leads him to etherealise the less positively warm colours, and the mass of blue, by contrast, imparts to them in his perception a subtle delicacy. These two chimerical effects make the contemplation of the picture wonderfully charming.

"Landscape, with Chateau de Stein,"—Rubens. The red touches on the cravat of the hunter and on the woman's dress are not powerful enough to correct the unpleasant warmth of the foreground, yet increasing their force would cause them to attract attention from the more

important parts of the picture. This is offered as an instance of the choice of the lesser of two evils.

It has been remarked, in the chapter on studying works of art, that the analysis of composition in a picture should form a "precedent" for future reference, not to bind the student to a servile imitation of the master, but to enable him to think for himself, fully understanding the train of thought which occupied the mind of the painter during the execution of the work.

Adapting the light and shade and colouring of a master's work to a different subject is good exercise for developing the understanding, but in a composition claiming originality such a proceeding would be plagiary.

CHAPTER VI.

ON HISTORICAL PAINTING.

The rules of study in the preceding chapters are equally applicable to Historical Painting: it will be sufficient, therefore, to indicate the order.

Sir Joshua Reynolds said "painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages."

The "Teniers," with their great simplicity of treatment, should be first studied; the written analysis carried so far as to be an enumeration of their tints and shades. Rubens, Paul Veronese, Vandyke, and Correggio, are examples of most brilliant colouring; but Titian, by the extreme delicacy of his perception and rendering of nature, combined with richness and brilliancy, will serve to correct the extravagance into which the study of Rubens and Paul Veronese is likely to lead the student. A careful study of these masters, in the order indicated, will do more for the cultivation of the student's taste than volumes of dissertations on that singularly debatable quality. The remarks on manner must be borne in mind, that of Tenier, owing to its simplicity, may be adopted by the student as the basis of his rigid manner.

After making three or four copies of Tenier's works, study from nature, either "still life" or "the living model" should be commenced, the colours being arranged, as much as possible, as in the simplest of the pictures

copied. By following this method, loss of time will be avoided, and the cultivation of a good taste ensured. The rendering of the tints should be as broad as possible, the first studies being confined to laying in the breadths of light, half-tint, and shadow—accurately defined in form, and as correct as possible in tint.*

The course of study laid down in the preceding pages, if duly followed, may, it is hoped, help the student to attain a high position in art.

* The half-tints are cooler than the lights, which are not so warm as the shadows. This is invariable under the effect of white light and blue not being reflected into the shadows. Every good picture should be examined to discover this. In Guido it will be seen palpably. In Titian it is as delicately shown as in nature. This remark is made with especial reference to flesh painting.

APPENDIX.

SPECIMENS OF ANALYSIS OF WORKS OF ART.

The following works are to be seen at the National Gallery of Paintings, London.

TURNER COLLECTION. No. 140.—"A Beach in Devonshire."

Light and Shade.—Light predominates. The shade takes a serpentine path from the foreground over the middle distance, and thence into the sky, being weakest in the foreground and strongest in the middle distance.

Objects introduced.—Foreground. John dory, red mullet, dog-fish, nets, chains, spars, breaking waves, buoy, beacon, and rainbow.

Principal colour contrasts.—Green and red, and blue and orange.

DISTRIBUTION OF COLOURS.

Green.—Principal mass on the buoy, next on the dories, then on the netting in the shade, to the left of the dog-fish and under its tail. These masses are connected together by touches on the ground and in the shallow water.

Red.—Principal mass on the group of mullet, carried in touches over the chains, and used to mark some detail on the green buoy, thence in delicate greys up to the rainbow.

Blue.—Principal mass in the water, on the dories, chains, &c.

Orange.—Principal mass, the beacon, then the rainbow.

Principal connecting Colours.—Purple-grey of the chains between red and green; purplish-brown-grey between blue and orange.

Observe the orange-brown-grey below the buoy, and the pale tint of the same above it, and also on the right of the dog-fish. In the latter place it is accompanied by blue and greenish-greys. The shade in the sky is purplish-blue-grey.

This subject is chosen on account of its beautiful simplicity. The light and shade is easily understood.

The principal masses of contrasting colours are separated by related colours subdued into greys. These offer spaces of repose, which relieve the contrasting masses, while their tints serve to subdue the contrast. The distribution of the colours in varying quantities gives richness, and makes of the whole combination an exquisite example of subdued harmony.

"ULYSSES DERIDING POLYPHEMUS."

Light and Shade.—Light preponderates; the shade enters it on each side of the picture in the form of wedges, whose apices meet in the horizon; it is deepest about the point of junction.

The highest light is the sun, from which rays proceed upwards and downwards, forming two wedge-like masses. Light is carried into the shade by the sails and hull of the galley, forming a third mass of light; and shade is carried into the light by the dark blue-grey openings in the clouds, etc.

Objects and Incidents Introduced.

A Grecian galley, crowded with figures in the full excitement of setting sail, occupies a prominent position in the picture. The graceful vessel heels gently over as the wind swells her loosened canvas, while the ripple at her bow shows her to be already in motion. Numerous figures are seen clinging to the fore-sweep, busy with letting out the sail. The spectator's glance, influenced by the activity of the scene, hurries over the clustering mass at the bottom of the fore-shrouds, and past the crowded rowers, to where, high on the poop, with arms outstretched, and bearing in his hand the fatal torch, stands "Ulysses deriding Polyphemus," whose massive proportions are seen on the rocky coast writhing in enraged agony. The fire kindled by the Greeks is seen at the base of the cliffs on the left.

These things may be considered as essential to the subject, while the sun, with the glorious assemblage of clouds, the receding galleys on the right, the sea-nymphs and fishes (a poetic rendering of the phosphorescent appearance of a calm sea), the graceful lines and brilliant colouring of the flags, are purely accessories dependent on the taste of the artist.

In order to simplify the analysis of this picture, it is thought advisable to divide it into three parts. In the first the sunrise on the right, with its surrounding colours, will be considered. The second will present the galley with its surrounding colours. The third will deal with the broad masses of the whole picture or general effect.

PART 1.—PRINCIPAL COLOUR CONTRASTS.

No. 1.—Orange and blue. At the horizon, reddish and yellowish orange is in full contrast with deep blue-grey.

No. 2.—Yellow-grey and purple-grey.

DISTRIBUTION OF COLOURS.

Yellow and *Orange* are repeated in a lower tone in the water and upper part of the sky, also in markings on the rocks on the left, and on the galleys on the right.

Blue.—Principal mass on the horizon, clouds, and surface of distant water. It is of a fine wedge shape, changing upwards into a grey. The brilliancy of this colour is heightened by contrast with the broken-green and brown rocks on one side, and by the brown mass of the galleys on the other. It is repeated on the striped flag, and as a deep blue-grey in the openings through the clouds. The course of this colour presents a beautiful feather-like curve about the sun.

Yellow-grey.—Principal mass over the sun. It is repeated in mottlings on the upper part of the sky.

Purple-grey.—Principal mass, a broad arched band which commences in strength on the face of the rocks and becomes paler on the clouds. It is repeated on a small sail on the right of the sun.

MINOR CONTRASTS.

No. 1.—Blue and Broken-green and Brown.

No. 2.—Orange and Gray.

Blue, as described in preceding page.

Broken-green and *Brown*, on the arched rocks, where they serve to subdue the contrast between the blue of the water

and the orange, presenting a very rich passage of colour from the yellow-grey of the sky to the almost pure blue of the water on the left of the arched rocks. Broken-green is repeated on the borders of the reflection of the sun-light in the water, where it produces a natural modulation from the orange-grey to the deep gray.

Brown is repeated in a great variety of shades in the wedge-like mass on the right (the galleys). This mass is connected with that of the rocks by the distant sails.

Gray.—Principal mass on the water below the rocks. It is repeated on the sternpost of the farthest galley, and in its reflection in the water, on the sail on the extreme right, and very delicately to the left of the weathered rocks.

This part of the picture presents an example of *full contrast* (orange and blue), supported by slightly-subdued contrast (yellow-grey and purple-grey). The orange and yellow-grey are rendered delicate by the presence of striking masses of deep brown, which also imparts an ethereal transparency to the blue. The deep gray of the water below the weathered rocks, by its repose as well as by its colour, assists the blue in giving brilliancy to the orange. Thus far *harmonious contrast prevails.* On each side of the sun are seen charming modulations of colour. That on the left, beginning with the yellow-grey of the sky, offers the following succession to the eye:—yellow-grey, orange-brown, and broken-green, deep brown, deep broken green, into deep gray of the water, or passing over the rocks obliquely to the left into rich blue and pale gray. On the opposite side, from yellow-grey of the sky, through orange-grey (the steeds of Phœbus), rich orange-brown of

the galleys, into broken green and brown of the foreground. The blue is kept well together about the horizon, and is thence carried up in irregular masses, suggesting a beautiful curve, the intervals being filled up by its kindred colour purple subdued by grey.

Part 2.—PRINCIPAL COLOUR CONTRASTS.

Red, Yellow, and Blue.
Green, Purple, and Orange.
Brown, Broken-green, and Gray.

(These colours are repeated so frequently on the galley that the noting every touch would be as tiresome to the reader as tedious to the writer, attention must therefore be given to the most important points only.)

Distribution of Colours.

Red (pure by contrast with broken-green), on the mantle of Ulysses; on the cap of sailor at lower part of the fore-yard, markings on the prow, as a purplish (crimson) red on the banner on mizen mast; on the flag bearing the name ΟΔΥΣΣΕΥΣ, and on various other parts as a greyish-red. It is also implied by an orange-brown in the fire, and its reflection on the water.

Yellow.—Pure on the spars and in touches about the figures and hull. It is modified into yellowish-broken-green in the half-tints of the galley, and into yellowish-brown in the shade.

Blue.—Pure on the striped flag, on the prow, on the ripples made by the plashing oars, and as a delicate tint (beside yellow) in the light at the bottom of the main

shrouds, repeated as a blue-grey on portions of drapery on the foreyard, on the pennon, and on the sky left upper corner.

Green.—Principal mass on the flag. It is repeated on the water on each side of the galley, forming the points of an irregular triangle. (This colour seems to produce the pyramidal form of the galley to the foreground.)

Purple.—On the anchor and on the markings of the spars and cordage, and as a delicate grey on the sails (mingling with brown-grey). As a grey it is seen on the form of Polyphemus, from whence it rises delicately over the mountains to a distant height, dips downward again to some rocks (relieved by the blue-grey of the sky), or proceeding downwards from the body of Polyphemus to the flag commemorating the taking of Troy, on the ornamental border of the sails, and on the face of perpendicular rocks; from thence it passes into a delicate band over the sunlight, and disappears on the small square sail on the right of the most prominent sternpost of the receding galleys. The course of this colour through the picture is very interesting.

Orange.—On the spars and markings. It is brightest at the base of the foremast (where it contrasts with the gray swan).

Brown.—In deep markings of the figures and rigging, and in the deep shades of the galley; also as a tender brown-grey on the sails.

Broken-green.—In the half-tints of the galley, etc.

Gray.—On the swan, on the prow, and on the sea-nymphs in the water.

This splendid assemblage of colours is surrounded by the tertiaries exquisitely modulated, and disposed in the form of an oval. The foci may be supposed to exist in the galley and in the orange part of the arched rocks. Commencing at the latter point and proceeding to the left, the colours are seen in the following order:—*Bluish-grey* (shadow of the orange-grey rock); *brownish-purple-grey* (deepening downwards into a rich blue-grey till, meeting the water, it is almost pure blue); *purple-grey* (on the perpendicular face of the rocks); *orange-brown-grey* (of the sails); *greyish-broken-green* (with orange-grey markings on the extreme left); *deep brown* (with blue markings); *deep gray* (with broken-green and blue markings); *broken-green* (with blue and brown markings); *brown* (under the bow of the galley); *gray* (with yellow and orange markings); receding towards the arched rocks it becomes a deep *blue-grey*, in which there are markings of deep blue almost black; the most effective of which are between the base of the rock and the small brown sails. This deep blue extends to the left, becoming lighter and purer till it meets the bow of the galley, to which it gives great relief. Passing upwards over the arched rock, the colours are seen to succeed each other as follows: —*Gray*, *broken-green*, *brown* (with orange markings), when rich *orange-grey* brings the eye back to the point of departure.

In this part the whole gamut of colour is seen on the galley and its appendages, the primaries and secondaries being relieved by the tertiaries in the form of greys. The varied colouring and form of the mass combined produce an object of voluptuous beauty, which is relieved by

tertiary colours, in their full depth and contrast, melting into and succeeding each other with regularity. These are disposed in a beautiful oval shape, having at the smaller end a contrast of orange (grey) and blue (grey) on the rocks, subservient to that about the prow of the galley—red, blue, and yellowish broken-green. This is an example of full contrast, inasmuch as the contrasting colours are placed side by side, yet, by skilfully lowering their tone, or using them in smaller quantities, the effect is kept subservient to that of the sunrise.

The third part must necessarily recapitulate some of the matter already given.

Part 3.—PRINCIPAL COLOUR CONTRASTS.

Blue and Orange.
Yellow (grey) and Purple (grey).

Distribution of Colours.

Blue.—Principal mass on the surface of the water (extending to the orange), repeated on the striped flag and in the left upper corner of the picture.

Orange.—Principal mass near the sun, repeated in the water, on the rocks, on the galley, in the upper part of the sky, and in the group of galleys on the right; the masses are united by markings.

Yellow (grey).—Principal mass, the light over the sun, repeated in small quantities on the water and galley.

Purple (grey).—Principal mass on the white rocks, repeated as a broad band above the yellow-grey of the sky, on the body of Polyphemus, and on the rocks in left upper corner; these masses are connected together by small masses and markings.

MINOR CONTRASTS.

Orange and Gray.
Purple and Broken-green.

Orange.—As described above.

Gray.—Principal mass on the water below the arched rocks, repeated as already given.

Purple.—As described above.

Broken-green.—Principal mass on the coast, repeated on the galley and water below it, on the arched rocks, and in the right lower corner.

In this part broad masses of contrasting colours are seen to be distributed through the picture in varying form and quantity. The strongest contrast is that of orange and blue, which, from the different shades of the orange, might be called red, yellow, and blue. The part of the picture where this contrast occurs offers a point of irresistible attraction. About it curved lines are made to circle, and to it the lines of perspective lead.

The contrast next in importance is that of purple with yellow and broken-green. The mass of yellow (grey) over the sun is made brilliantly luminous by the surrounding broad masses of purple (on the sky and rocks), blue, and gray (on the water), and brown (on the rocks and galleys), while the masses of purple are made rich by broad masses of broken-green, which assist to form the shade of the picture. The principal objects in the incident portrayed are rendered in this contrast; purple (grey) on the form of Polyphemus and broken-green on the broad mass of the galley.

The extreme richness of the colouring arises from the preponderance of the colours in an almost neutral condition,

strongly resembling those in the diagram of colour, Plate 1. They have, therefore, nearly their full power of contrast.

It requires very great skill to prevent such a mode of treatment resulting in anything better than a mere piece of conventionalism; but Turner's great power of drawing and colouring overcame all difficulties, and produced a *chef d'œuvre* which those best acquainted with nature will ever recognise as the offspring of her inspiration.

National Gallery. No. 154, "A Music Party," by Teniers.

Light and Shade.

Shade preponderates; it has the shape of an ill-formed V, the point being the foot of the principal figure: the spread of the angle occupies two-thirds of the top of the picture. Light traverses it irregularly on draperies, etc. The highest light is on the old woman's cap. The darkest point of shadow is under the right jaw of the boor tuning the cittern. Objects introduced, foreground: a bottle, a group of three boors, a table, on which are a bottle, a glass, and some music books; a block of wood, a tub (for a seat), a group of four figures about a fireplace, with a table, a tub seat, and a three-legged stool; a bunch of candles, a print, a broken pipe, and a window, in which sits an owl (of earthenware).

PRINCIPAL COLOUR CONTRASTS.

Red, Yellow, and Blue.

Distribution of Colours.

Red.—Principal mass on the cap of figure, behind the old woman's chair. It is repeated as greyish-red markings on the flesh.

Yellow (brownish-greyish).—Principal mass on the sleeves and hose of the boor tuning the cittern. It is repeated (modified still more by grey) on the cittern, the music books, and neck of the bottle on the stool.

Blue (light greyish).—Principal mass on the jerkin of the boor tuning the cittern, repeated on the highlights, in distant groups, and carried upwards as smoke.

Blue (deep greenish).—Principal mass, the old woman's gown, repeated on the cap of the principal figure, the bottle in the foreground, and deeper on the jacket of centre figure in the distant group.

Minor Contrasts.

Red, with broken-green and gray.
Blue, with broken-green and brown.
Yellow, with brown and gray.

Distribution of Colours.

Red.—As already given.

Broken-green.—Principal mass, the jacket of the figure with the red cap, repeated on draperies in the distant group, on the background behind the principal figure, and mottled with brown and gray in the light parts of the ground and background.

Gray.—Principal mass on the distant wall, repeated with broken-green and brown in the light parts of the ground and foreground.

Blue.—As already given.

Apparent Intention in the Use of the Accessories.

The bottle in the foreground is placed there to introduce into that part of the picture a mass of light of a pleasing

shape, which should contrast with the surrounding forms, composed, as they are for the most part, of straight lines. The space it occupies becomes much varied by its presence. The mass of colour is closely related to the surrounding tints, and is slightly relieved by a subdued contrast produced by the blue (grey) markings. The artist might have introduced a form of a pale green (grey) colour with brown markings. It would have been as well suited for the colouring in the immediate vicinity, producing a subdued contrast and a space of light, but the advantage of bringing blue into the foreground would have been lost. The glass on the stool breaks the continuity of the line of the wall, its curved lines contrasting with the straight ones. The oblique shadow on the wall destroys the parallelism of its lines with that of the side of the picture, etc. The block of wood on which the foot of the principal figure rests breaks the regular curves on the tub, and its straight lines (nowhere parallel) contrast with those curves. It also carries the light of the foreground into the shadow of the tub, and *vice versâ*, so producing variety. The owl converts the window into a loop. The bunch of candles, the tail of the coat, and the leg of the stool, cause an undulation in the line of the chimney. The print on the chimney beam breaks its lines, and unites the wood with the plaster. This picture offers an example of full contrast, the contrasting colours are supported by others related to them. The colouring partakes of the grotesque, and is, therefore, well adapted to the subject. The grotesque in colour, as in drawing, consists of exaggeration, combined with want of taste. The placing a large mass of light blue (grey), supported by a mass of gray, in full

contrast with prominent masses of brownish yellow (grey), supported by brown and broken green, and the surrounding the red cap with broken green, are exaggerations; while the latter, and the extreme shades of blue, in such proximity, as they are seen on the woman's dress and man's jerkin, are instances of want of taste. The latter remark applies to the individuals of the party, not to the artist.

The parts are knitted together by the repetition of the colours through the picture in varying depth and quantities. The strongest points of light and shade are near to each other, and to them all the other masses are subservient.

TABLE OF MIXED TINTS.

EXTRACT FROM FIELDING'S "THEORY OF PAINTING."

FOR SKIES, CLOUDS, AND DISTANCES.

Lake and indigo.
Lake and cobalt.
Lake, Venetian red, & indigo.
Venetian red and indigo.
Indian red and indigo.
Light red and indigo.
Lamp black and Indian red.
Madder brown and indigo.
Lamp black and lake.
Lamp black, lake, and cobalt.
Lamp black, lake, and indigo.
Madder brown and cobalt.
Vermillion and cobalt.
Venetian red and cobalt.
Madder lake, cobalt, and yellow ochre.
Indian red and cobalt.
Gamboge, lake, and indigo.
Gamboge, madder lake, and indigo.
Gamboge, madder lake, and Antwerp blue.
Indian red, indigo, and yellow ochre.
Madder lake and cobalt.
Yellow ochre, lake, and indigo.
Yellow ochre, lake, and cobalt.

Try the above mixtures, substituting ultramarine for any of the other blues.

The following series of mixtures for foregrounds, middle distances, etc., are, many of them, also suitable for local colour, and many of them also will make the shadows for colour, as burnt sienna, indigo, and gamboge

for a green, or varied greens, using Vandyke brown and indigo for the shadows of these greens, etc.

Burnt sienna, lake, and indigo.
Vandyke brown, lake, and indigo.
Raw sienna, madder lake, and cobalt.
Raw sienna, lake, and Antwerp blue.
Raw sienna. lake, and indigo.
Gamboge, Venetian red and indigo.
Gamboge, burnt sienna, and indigo.
Gamboge, Vandyke brown, and indigo.
Gamboge, burnt sienna, and cobalt.
Gamboge, burnt sienna, and Antwerp blue.

Try the mixtures above by changing all the blues for ultramarine, and also in the following mixtures make the same exchanges in the blues.

Burnt sienna, indigo, and Italian pink.
Italian pink and lamp black.
Gamboge and lamp black.
Yellow ochre and indigo.
Raw sienna and cobalt.
Italian pink and indigo.
Italian pink and cobalt.
Gamboge and Antwerp blue.
Italian pink and Antwerp blue.
Gamboge and indigo.
Indian yellow and lamp black
Indian yellow and Antwerp blue.
Indian yellow and indigo.

The last six mixtures make a cold and intense green.

Burnt sienna and indigo.
Vandyke brown and indigo.
Brown pink and indigo.
Brown pink and Antwerp blue.
Raw umber, lake, and one of the various blues.
Yellow ochre and lake.
Indian yellow, lake, and a little of one of the blues.
Yellow ochre and madder lake
Venetian red and yellow ochre
Gamboge and lake.
Gamboge and venetian red.
Burnt sienna and lake.
Raw sienna and lake.
Raw sienna and burnt sienna
Vandyke brown and lake.
Vandyke brown and burnt sienna.

The student may extend this list to an indefinite length by changing one of the colours for another not mentioned

and again, by changing the proportions of each; but in all the various mixtures, excepting for skies and distances, the blues should constitute a small proportion of the whole mixture, on account of their power, in the first trials; this will render the mixing of all the tints used in painting of much easier acquirement, as a very small addition of blue or black immediately makes a vast alteration in the colour.

These mixtures will also answer in oil painting, when the colours are not improper for this vehicle.

The student will observe, that, in the foregoing tables, no mention is made of French blue. Fielding, at the time of their publication, was not practically acquainted with this most useful colour. It has great power in mixtures, and, for general purposes, is preferable to ultramarine. It will be well to give it a prominent place in tables of mixed tints.

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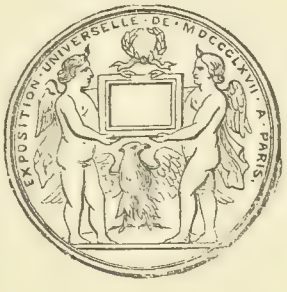
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To Messrs. ROWNEY, 52, Rathbone Place, Oxford Street.

110, ADELAIDE ROAD, HAVERSTOCK HILL, JULY 25TH, 1863.

DEAR SIRS,—For several months I have had in use the box of Colours that you sent to me. I can state, with pleasure, that I have now found them to possess all the qualities that an artist could reasonably desire.

Yours faithfully, E. DUNCAN.

To Messrs. G. ROWNEY & Co.

9, ROYAL CRESCENT, WESTON-SUPER-MARE, NOV. 2ND, 1863.

GENTLEMEN,—I am delighted with the brilliancy and purity of the Moist Water Colours you sent me. I cannot particularize any one colour as superior to the rest, as all are equally good.

I am, Gentlemen, yours very truly, H. BRITTAN WILLIS.

To G. ROWNEY & Co.

GEORGE ROWNEY & CO.'S WATER COLOURS,

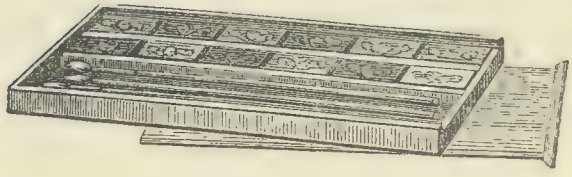
GROUND BY MACHINERY.

LIST OF WATER COLOURS.		Whole Cakes, Moist Pans, or Tubes.	Half Cakes or Half Pans	Quarter Cakes.
		Each	Each	Each
		s. d.	*s. d.*	*s. d.*
Antwerp Blue	Light Red	1 0	0 6	0 3
Bistre	Middle Chrome			
Blue Black	Naples Yellow			
Blue Verditer	Neutral Tint			
Brown Ochre	Olive Green			
Brown Pink	Orange Chrome			
Burnt Sienna	Orange Orpiment			
Burnt Umber	Payne's Grey			
Chinese White	Permanent Blue			
Cologne Earth	Permanent White			
Deep Orange Chrome	Prussian Blue			
Dragon's Blood	Prussian Green			
Emerald Green	Purple			
Flake White	Raw Sienna			
Gamboge	Raw Umber			
Hooker's Green, 1	Red Lead			
Hooker's Green, 2	Roman Ochre			
Indian Red	Sap Green			
Indigo	Terra Vert			
Italian Ochre	Vandyke Brown			
Italian Pink	Venetian Red			
Ivory Black	Verdigris			
King's Yellow	Vermilion			
Lamp Black	Yellow Lake			
Lemon Chrome	Yellow Ochre			
Black Lead	Mauve	1 6	0 9	0 5
Brown Madder	Mars Yellow			
Chinese Orange	Orange Vermilion			
Cœruleum	Purple Lake			
Crimson Lake	Scarlet Vermilion			
Indian Lake	Scarlet Lake			
Indian Yellow	Sepia			
Italian Ultra	Roman Sepia			
Magenta	Warm Sepia			
French Ultramarine	Lemon Yellow	2 0	1 0	0 6
Azure Blue	Veronese Green			
Cobalt	Violet Carmine			
Aureolin	Green Oxide of Chromium	3 0	1 6	0 9
Burnt Carmine	Intense Blue			
Carmine	Madder Lake			
Cadmium, Pale	Mars Orange			
Cadmium, Yellow	Pink Madder			
Cadmium, Deep	Pure Scarlet			
Cadmium, Orange	Rose Madder			
Dahlia Carmine				
Gallstone				
Deep Rose	Purple Madder	5 0	2 6	1 3
Ext. Madder Carmine	Smalt			
	Ultra Ash			
Ultramarine		21 0	10 6	5 3

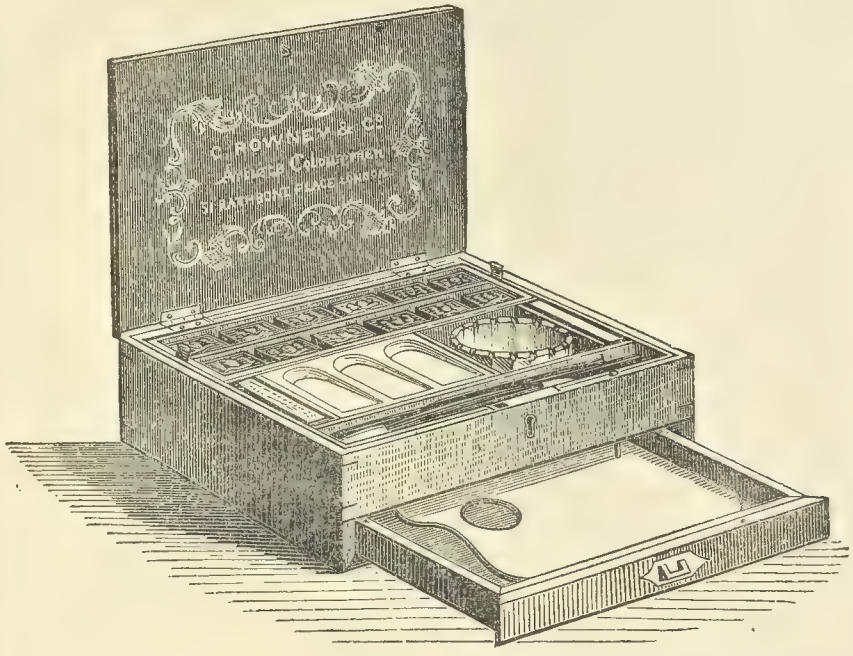
GEORGE ROWNEY & CO.'S
WATER COLOUR BOXES, FITTED.

WHOLE CAKE BOXES.

FRENCH POLISHED.



		£	s.	d.
6-Cake	mahogany box, with sliding top and brushes	0	6	0
12	Ditto	0	12	0
18	Ditto	0	18	0
24	Ditto	1	4	0
12	Ditto, with under tray, containing six division slant, Indian ink, pencils, and rubber, extra	0	14	0
10-Cake	mahogany box, with lock, fitted to the arrangement of the Department of Science and Art, and manufactured expressly for its prizes, by GEORGE ROWNEY & Co.	0	16	0
12-Cake	mahogany box, with lock, containing brushes, pencils &c.	0	14	0
18	Ditto	1	0	0
12	Ditto, with under tray, containing six division slant, Indian ink, pencils, and rubber, extra	0	15	0
12-Cake	mahogany box, with lock and drawer, containing saucers, brushes, pencils, &c.	0	16	0
18	Ditto	1	1	0
12-Cake	complete mahogany colour box, with brushes, pencils, &c.	1	1	0
18	Ditto	1	10	0
24	Ditto	2	2	0



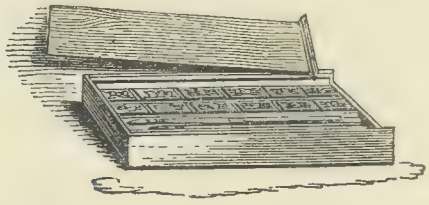
		£	s.	d.
12-Cake	caddy lid mahogany box, containing inkstone, palettes, cut water glass, extra brushes, pencils, &c., very complete	1	10	0
18	Ditto	2	2	0
24	Ditto	3	3	0
12-Cake	caddy lid box, Spanish mahogany, very handsome with superior fittings	3	0	0
18	Ditto	4	10	0
24	Ditto	6	0	0
36	Ditto	9	0	0

		£	s.	d.	Brass-bound.
12-Cake	handsome rosewood caddy lid box, containing inkstone, palette, cut water glass, sable and other brushes, pencils, &c., very complete	2	5	0	2 12 6
18	Ditto	3	0	0	3 10 0
24	Ditto	4	0	0	4 10 0

A variety of handsome Boxes, Inlaid, &c., with suitable fittings for every style of Painting in Water Colours, from £8 to £50.

HALF-CAKE BOXES.

FRENCH POLISHED.



		£	s.	d.
	6-Half-Cake mahogany box, with sliding top and brushes	0	3	6
12	Ditto	0	6	0
18	Ditto	0	9	0
24	Ditto	0	12	0
	12-Half-Cake mahogany box, with lock, containing brushes, pencils, &c.	0	9	0
18	Ditto	0	12	0
	12-Half-Cake Mahogany Box, with lock and drawer, containing palette, brushes, pencils, &c.	0	12	0
18	Ditto	0	15	0
	12-Half-Cake, complete, mahogany colour box, containing brushes, pencils, water glass, &c.	0	12	0
18	Ditto	0	15	0
24	Ditto	1	4	0
12	Ditto, with drawer	0	15	0
18	Ditto	0	19	0
24	Ditto, with drawer and palette	1	11	6
	12-Half-Cake mahogany caddy lid box, containing brushes, pencils, &c.	1	0	0
18	Ditto	1	5	0

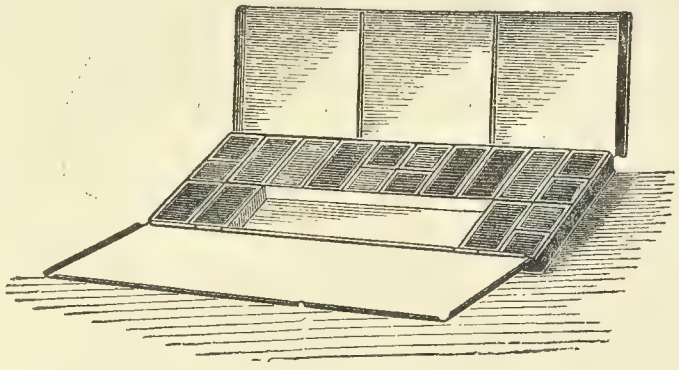
QUARTER-CAKE BOXES.

	6-Quarter-Cake mahogany box, with sliding lid, containing brushes	0	2	0
12	Ditto	0	4	0
18	Ditto	0	6	0
24	Ditto	0	8	0
	12-Quarter-Cake mahogany lid box, with hook and eye, containing brushes, &c.	0	6	6
18	Ditto	0	8	6
12	Ditto, with lock	0	7	6
18	Ditto	0	9	6

GEORGE ROWNEY & CO.'S

JAPANNED TIN SKETCHING BOXES,

FILLED WITH MOIST COLOURS.



	£	s.	d.
1-Cake Box Sepia.	0	4	9
2-Cake Box Sepia and Chinese White.	0	5	9
3-Cake Box Raw Sienna, Indigo, and Sepia.	0	7	0
3-Cake Box Gamboge, Cobalt, and Light Red.	0	7	6
4-Cake Box Raw Sienna, Sepia, Indigo, and Chinese White.	0	8	3
4-Cake Box Gamboge, Light Red, Sepia, and Cobalt.	0	9	3
LANDSCAPE.			
6-Cake Box Gamboge, Yellow Ochre, Light Red, Crimson Lake, Vandyke Brown, and Prussian Blue.	0	10	9
LANDSCAPE AND FIGURE.			
6-Cake Box Gamboge, Raw Sienna, Light Red, ½ Rose Madder, Vandyke Brown, Cobalt, ½ Prussian Blue.	0	12	3
LANDSCAPE.			
8-Cake Box Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, ½ Prussian Blue, and ½ Cœruleum.	0	15	0

Japanned tin sketch boxes, fitted—continued.

LANDSCAPE AND FIGURE. £ s. d.

8-Cake Box 0 18 3

Yellow Ochre, ½ Pale Cadmium, ½ Deep Cadmium, Light Red, Rose Madder, Brown Ochre, Sepia, Cobalt, and Indigo.

LANDSCAPE.

10-Cake Box 0 19 0

Gamboge, Roman Ochre, ½ Lemon Yellow, ½ Chinese Orange, ½ Indian Red, ½ Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.

LANDSCAPE AND FIGURE.

10-Cake Box 1 0 6

Yellow Ochre, ½ Lemon Yellow, ½ Deep Cadmium, Italian Pink, Light Red, ½ Scarlet Vermilion, ½ Rose Madder, Vandyke Brown, Madder Brown, Cobalt, Indigo, and Veronese Green.

LANDSCAPE.

12-Cake Box 1 4 0

Gamboge, Raw Sienna, ½ Lemon Yellow, ½ Pale Cadmium, ½ Deep Cadmium, ½ Mars Orange, ½ Indian Red, ½ Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Prussian Blue, and Olive Green.

LANDSCAPE AND FIGURE.

12-Cake Box 1 5 6

Yellow Ochre, ½ Lemon Yellow, ½ Deep Cadmium, Mars Yellow, Light Red, ½ Scarlet Vermilion, ½ Rose Madder, ½ Carmine, ½ Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, ½ Indigo, ½ Emerald Green, and Veronese Green.

LANDSCAPE.

14-Cake Box 1 7 6

Gamboge, Yellow Ochre ½ Aureolin, ½ Pale Cadmium, ½ Deep Cadmium, ½ Chinese Orange, Light Red, ½ Vermilion, ½ Orange Vermilion, Crimson Lake, ½ Rose Madder, ½ Purple Lake, Sepia, Brown Pink, Cobalt, ½ Prussian Blue, ½ Cœruleum, Payne's Gray, and Terra Vert.

LANDSCAPE AND FIGURE.

14-Cake Box 1 10 6

Raw Sienna, Indian Yellow, ½ Lemon Yellow, ½ Italian Pink, ½ Pale Cadmium, ½ Deep Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Cologne Earth, Vandyke Brown, French Ultramarine, ½ Ultramarine Ash, ½ Indigo, and Veronese Green.

Japanned tin sketch boxes, fitted—continued.

LANDSCAPE. £ s. d.

16-Cake Box 1 11 3

Gamboge, Yellow Ochre, ½ Aureolin, Pale Cadmium, ½ Deep Cadmium, ½ Chinese Orange, Light Red, ½ Vermilion, ½ Orange Vermilion, Crimson Lake, ½ Rose Madder, ½ Violet Carmine, Sepia, Brown Pink, Cobalt, Prussian Blue, ½ Cœruleum, ½ Emerald Green, Payne's Gray, Olive Green, and Veronese Green.

LANDSCAPE AND FIGURE.

16-Cake Box 1 15 0

Raw Sienna, Indian Yellow, ½ Lemon Yellow ½ Italian Pink, ½ Middle Cadmium, ½ Orange Cadmium, Brown Ochre, Burnt Sienna, Scarlet Vermilion, Madder Lake, Indian Lake, Raw Umber, Vandyke Brown, Cobalt, French Ultramarine, Indigo, ½ Ultramarine Ash, ½ Emerald Green, and Green Oxide of Chromium.

LANDSCAPE AND FIGURE.

18-Cake Box 1 15 0

Gamboge, Yellow Ochre, Roman Ochre, ½ Aureolin, ½ Italian Pink, Indian Yellow, ½ Middle Cadmium, ½ Orange Cadmium, Brown Ochre, Light Red, ½ Indian Red, ½ Scarlet Vermilion, Rose Madder, ½ Indian Lake, ½ Lamp Black, Raw Umber, Sepia, Cobalt, French Ultramarine, Prussian Blue, ½ Emerald Green, ½ Olive Green, and Veronese Green.

LANDSCAPE, FIGURE, &c.

20-Cake Box 2 1 6

Gamboge, Yellow Ochre, Roman Ochre, ½ Lemon Yellow, ½ Italian Pink, Indian Yellow, ½ Middle Cadmium, ½ Orange Cadmium, Light Red, ½ Indian Red, ½ Vermilion, ½ Scarlet Vermilion, ½ Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Indigo, ½ Emerald Green, ½ Olive Green, ½ Cœruleum, ½ Ultramarine Ash, and Veronese Green.

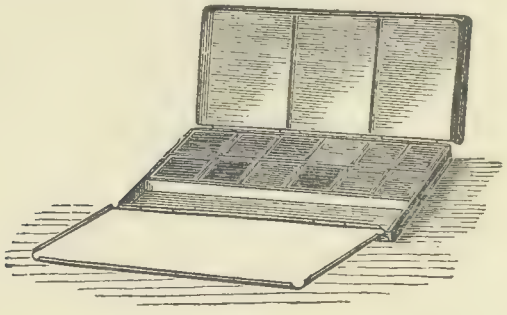
LANDSCAPE, FIGURE, &c.

22-Cake Box 2 7 9

Gamboge, Yellow Ochre, Raw Sienna, ½ Lemon Yellow, ½ Aureolin, Indian Yellow, ½ Middle Cadmium, ½ Orange Cadmium, Light Red, ½ Indian Red, ½ Vermilion, ½ Orange Vermilion, ½ Carmine, Rose Madder, Madder Brown, Brown Ochre, Burnt Umber, Sepia, Cobalt, French Ultramarine, Prussian Blue, ½ Emerald Green, ½ Lamp Black, ½ Cœruleum, ½ Ultramarine Ash, ½ Smalt, ½ Purple Madder, Olive Green, and Veronese Green.

JAPANNED TIN SKETCH BOXES,

FILLED WITH HALF-PANS OF MOIST COLOURS.



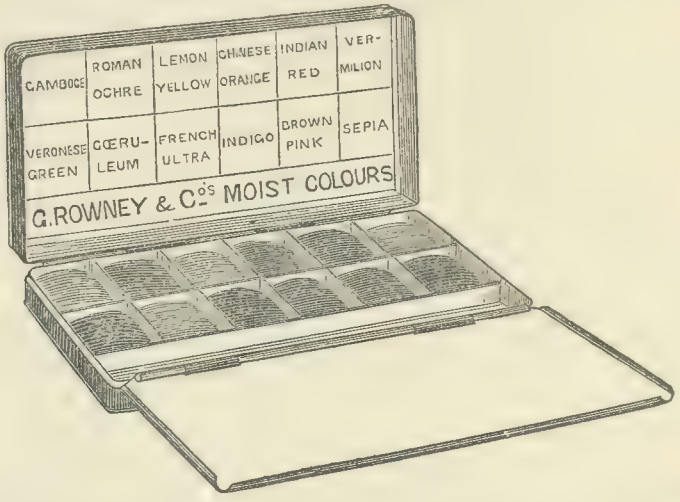
	s.	d.
3-Half-Cake Box	5	6
Gamboge, Light Red, and Cobalt.		
6-Half-Cake Box	7	9
Gamboge, Raw Sienna, Crimson Lake, Vandyke Brown, Cobalt, and Prussian Blue.		
8-Half-Cake Box	10	3
Gamboge, Yellow Ochre, Light Red, Rose Madder, Vandyke Brown, Cobalt, Prussian Blue, and Veronese Green.		
10-Half-Cake Box	11	9
Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, French Ultramarine, Prussian Blue, Cœruleum, and Veronese Green.		
12-Half-Cake Box	13	9
Gamboge, Roman Ochre, Lemon Yellow, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.		
14-Half-Cake Box	16	9
Gamboge, Raw Sienna, Lemon Yellow, Cadmium Yellow, Mars Orange, Indian Red, Vermilion, Crimson Lake, Madder Brown, Sepia, Lamp Black, Cobalt, Indigo, and Olive Green.		

Japanned tin sketch boxes, fitted—continued.

	£	s.	d.
16-Half-Cake Box	1	0	3
Yellow Ochre, Lemon Yellow, Deep Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, Emerald Green, and Veronese Green.			
18-Half-Cake Box	1	1	0
Gamboge, Yellow Ochre, Lemon Yellow, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Sepia, Brown Pink, Cobalt, Indigo, Cœruleum, Payne's Gray, and Terra Vert.			
20-Half-Cake Box	1	4	0
Gamboge, Yellow Ochre, Aureolin, Pale Cadmium, Deep Cadmium, Chinese Orange, Light Red, Vermilion, Orange Vermilion, Crimson Lake, Rose Madder, Violet Carmine, Sepia, Brown Pink, Payne's Gray, Cobalt, Prussian Blue, Cœruleum, Emerald Green, and Veronese Green.			
22-Half-Cake Box	1	5	6
Gamboge, Yellow Ochre, Aureolin, Lemon Yellow, Indian Yellow, Middle Cadmium, Orange Cadmium, Brown Ochre, Burnt Sienna, Light Red, Indian Red, Scarlet Vermilion, Rose Madder, Indian Lake, Sepia, Raw Umber, Lamp Black, Indigo, French Ultramarine, Cobalt, Emerald Green, and Veronese Green.			
24-Half-Cake Box	1	9	3
Gamboge, Yellow Ochre, Aureolin, Lemon Yellow, Indian Yellow, Orange Cadmium, Light Red, Indian Red, Vermilion, Scarlet Vermilion, Carmine, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Sepia, Cobalt, French Ultramarine, Prussian Blue, Emerald Green, Olive Green, Cœruleum, Ultramarine Ash, and Veronese Green.			

MINIATURE SIZE JAPANNED SKETCH BOXES.

FILLED WITH QUARTER-CAKE QUANTITIES OF MOIST COLOURS.



This illustration shows the box with twelve colours two-thirds its size.

	s.	d.
4-Quarter-Cake Box	4	0
Raw Sienna, Light Red, Sepia, and Cobalt.		
6-Quarter-Cake Box	4	9
Gamboge, Raw Sienna, Crimson Lake, Vandyke Brown, Cobalt, and Prussian Blue.		
8-Quarter-Cake Box	6	0
Raw Sienna, Yellow Ochre, Light Red, Rose Madder, Vandyke Brown, Cobalt, Prussian Blue, and Veronese Green.		
10-Quarter-Cake Box	7	0
Gamboge, Raw Sienna, Light Red, Crimson Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.		

Japanned tin sketch boxes, fitted—continued.

	s.	d.
12-Quarter-Cake Box	8	3
Yellow Ochre, Roman Ochre, Aureolin, Chinese Orange, Indian Red, Vermilion, Brown Pink, Sepia, Cœruleum, French Ultramarine, Prussian Blue, and Veronese Green.		
14-Quarter-Cake Box	9	9
Gambege, Aureolin, Raw Sienna, Cadmium Yellow, Mars Orange, Vermilion, Indian Red, Crimson Lake, Sepia, Madder Brown, Cobalt, Indigo, Lamp Black, and Olive Green.		
16-Quarter-Cake Box	11	9
Yellow Ochre, Aureolin, Orange Cadmium, Mars Yellow, Light Red, Scarlet Vermilion, Rose Madder, Carmine, Purple Lake, Vandyke Brown, Madder Brown, Cœruleum, French Ultramarine, Prussian Blue, Emerald Green, and Veronese Green.		
18-Quarter-Cake Box	12	6
Gamboge, Aureolin, Pale Cadmium, Yellow Ochre, Orange Cadmium, Orange Vermilion, Chinese Orange, Vermilion, Rose Madder, Light Red, Crimson Lake, Brown Pink, Sepia, Cœruleum, Cobalt, Indigo, Payne's Gray, and Terra Vert.		
20-Quarter-Cake Box	13	9
Gamboge, Aureolin, Pale Cadmium, Yellow Ochre, Orange Cadmium, Orange Vermilion, Chinese Orange, Vermilion, Light Red, Rose Madder, Crimson Lake, Violet Carmine, Sepia, Brown Pink, Cœruleum, Cobalt, Prussian Blue, Payne's Gray, Emerald Green, and Veronese Green.		
24-Quarter-Cake Box	16	9
Gamboge, Aureolin, Lemon Yellow, Yellow Ochre, Roman Ochre, Brown Ochre, Orange Cadmium, Scarlet Vermilion, Vermilion, Rose Madder, Light Red, Indian Red, Carmine, Sepia, Madder Brown, Vandyke Brown, Cœruleum, Cobalt, Ultramarine Ash, French Ultramarine, Prussian Blue, Emerald Green, Olive Green, and Veronese Green.		

MATERIALS FOR HERALDRY PAINTING AND ILLUMINATING.

THE revival of Missal Painting, and its great popularity, have naturally called attention to the art of Heraldic Painting, but there is this difference in favour of the latter art—viz., that while Missal Painting is to a great extent an art belonging to a past age, there is a constant and ever changing growth of heraldic emblazonments; and this, owing to the incessant changes by intermarriage and other causes, must continue to be the case; therefore Heraldry Painting is as much a living art as any other, and must ever form an interesting study to all connected with the aristocracy of this or any other European nation.

Messrs. ROWNEY & Co. have given the greatest attention to all matters connected with the art, and have prepared a set of colours and other materials requisite. The colours are as follows, and are sold in glass-covered cups:—

		s.	d.			s.	d.
Gules, No. 1	each	1	6	Sable, No. 1	each	1	0
Gules, No. 2	,,	1	6	Sable, No. 2	,,	1	0
Azure, No. 1	,,	1	6	Proper Colour, No. 1	,,	1	0
Azure, No. 2	,,	1	0	Proper Colour, No. 2	,,	1	6
Vert, No. 1	,,	1	0	Proper Colour, No. 3	,,	1	0
Vert, No. 2	,,	1	0	Or Substitute	,,	1	6
				Purpure	,,	1	0

Chinese White in Bottle.
Chinese Ink.
Raising Preparation.
Gold Shells.

Platina Shells.
Burnishers, brushes, pencils, &c., as in Illuminating painting.

A handsome caddy-lid box of the above, fitted with the requisite materials. Price £2 2s.

With a view to render a study of this art easy, and at the same time complete, Messrs. ROWNEY & Co. have published a "Treatise on Heraldry," by Mr. F. J. BAIGENT, which will, they trust, enable any one, after a very brief study, to draw up the coat of arms of any known family, or any combinations or changes that may occur.

The work is fully illustrated in a similar manner to their "Guide to Illuminating," by the Messrs. Audsley, which was received with such marked approbation. Price 6s.

LIST OF MATERIALS

FOR

ILLUMINATING AND MISSAL PAINTING.

THE revival of "Illuminating" has naturally caused inquiry after colours and materials best suited to the practice of this very beautiful art. A careful examination of the best authorities has led Messrs. R. & Co. to conclude that the ancient missals were painted with colours prepared in the simplest form. They have accordingly produced a complete set of colours, which will be found to resemble closely those used at that period when the art had reached its highest degree of perfection.

COLOURS FOR ILLUMINATING.

The Powder Colours for Illuminating, as prepared by Messrs. ROWNEY & Co., are readily soluble in cold or very slightly warm water, and will be found more brilliant and permanent than colours prepared in any other way. They are sold either in bottles separately, or in boxes fitted up with every requisite for the practice of this very beautiful art. The powder colours have a decided advantage over the moist or dry colours, rendering the ground even and without gloss, and carrying an equal tone throughout the design; a result which is difficult to obtain whenever the ordinary colours are used.

REDS.

	Per bottle. s.	d.		Per bottle. s.	d.
Burnt Carmine	3	0	Indian Red	1	0
Burnt Sienna	1	0	Orange Vermilion	2	0
Carmine	3	0	Rose Madder	3	0
Crimson Lake	1	6	Red Lead	1	0
Dragon's Blood	1	0	Scarlet Vermilion	1	6

PURPLES.

Indian Purple	3	0	Madder Purple	5	0
Violet Carmine	2	0			

Colours for Illuminating—continued.

BLUES.

	Per bottle. s.	d.		Per bottle. s.	d.
Cœruleum	1	6	Indigo	1	0
Cobalt	2	0	Prussian Blue	1	0
F. Ultramarine	2	0	Smalt	5	0

GREENS.

Emerald Green	1	0	Olive Green	1	0
Moss Green	2	0	Oxide of Chromium	3	0
Sap Green	1	0			

YELLOWS.

Cadmium	3	0	Lemon Yellow	2	0
Chrome Yellow	1	0	Mars Yellow	1	6
Chrome Orange	1	0	Mars Orange	3	0
Gamboge	1	0	Raw Sienna	1	0
Indian Yellow	1	6	Yellow Ochre	1	0

Lamp Black	1	0	Neutral Tint	1	0
Madder Brown	1	6	Vandyke Brown	1	0

The above list of colours, prepared in powder expressly for Illuminating, contains all those required; any other colours may be obtained at a day's notice.

ILLUMINATING COLOURS are also prepared in cake, and moist in pans or tubes.

CHINESE INK, of finest quality.

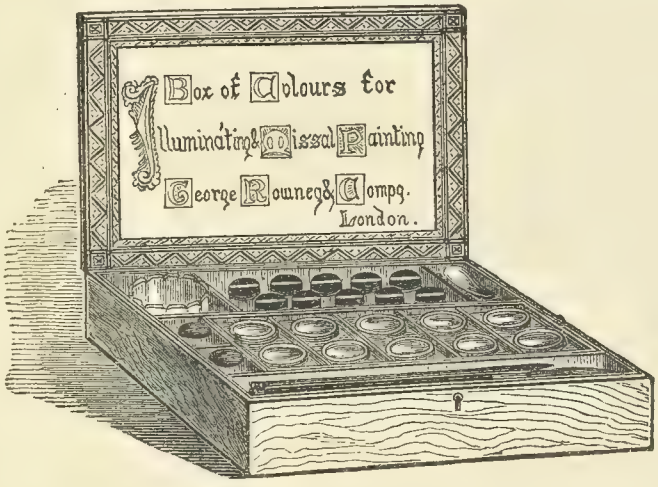
LIQUID COLOURS AND MEDIUMS.

		s.	d.
Carmine	per bottle	1	6
Chinese or Enamel White	,,	1	0
Indian ink	,,	1	0
Indelible Brown ink	,,	1	0
Prout's Brown	,,	1	0
Ox Gall, small pots	per pot	0	6
Ditto large ,,	,,	1	0
Ditto, colourless, small bottles	per bottle	0	6
Ditto ,, large ,,	,,	1	0
Gum water	,,	0	6
Audsley's raising preparation	per tube	1	6
Water gold size	per pot	1	0

BOXES FITTED WITH COLOURS & MATERIALS

FOR

ILLUMINATING AND MISSAL PAINTING.



ONE GUINEA BOX.

HALF-GUINEA BOX — containing eight colours half size, gold and silver shells, half size colour slab, flat rule, square, agate burnisher, pencil Indian ink, rubber, and three sable brushes.

FIFTEEN SHILLING BOX—containing ten colours half size, gold and silver shells, gum water, set of saucers, flat rule, sponge, agate burnisher, H B pencil, and sable brushes.

GUINEA BOX—containing ten colours, gold and silver shells, bottle Chinese white, gum water, gold paper, lead pencil, sable brushes, waterglass, set of saucers, steel scraper, agate burnisher, flat rule, and sponge.

GUINEA-AND-A-HALF BOX—containing fourteen colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, lead pencil, sable brushes, water glass, set of saucers, steel scraper, agate burnisher, flat rule, and sponge.

TWO GUINEA BOX — containing eighteen colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, lead pencil, sable brushes, magnifying glass, water glass, two slants, steel scraper, agate burnisher, flat rule, sponge, Indian ink, and a half set of instruments.

THREE GUINEA BOX—containing twenty-four colours, bottle Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, extra thick gold leaf, lead pencil, sable brushes, magnifying glass, ruling pen, half set of instruments, ivory tracer, ivory rack, water glass, set of saucers, steel scraper, agate burnisher, flat rule, sponge, and Indian ink.

FIVE GUINEA BOX—containing twenty-eight colours, bottle of Chinese white, gold, green gold, silver and aluminium shells, raising composition, gold size, ox-gall, gum water, gold paper, extra thick gold leaf, lead pencil, a complete set of sable brushes, half-a-dozen camel hair brushes, one 1-inch flat camel, magnifying glass, ivory handled ruling pen, half set of instruments, ivory tracer, ivory rack, water glass, two colour slants, steel scraper, agate burnisher, flat rule, curve, sponge, Indian ink, and set square.

DRAWING PAPERS.

HAND MADE.

H P signifies Hot Pressed, and is of a smooth surface.
N signifies Not Hot Pressed, and has a finely grained surface.
R signifies Rough, and has a coarsely grained surface.
Hot Pressed Paper is mostly used for Pencil Drawing.
Not Paper is used for Water Colour Drawing, and general purposes.
Rough, for very Bold Drawing and Sketching.

WHATMAN'S DRAWING PAPERS.

	Surface.	Size.	Per sheet. £	s.	d.	Per quire. £	s.	d.
Demy	H P & N	20 in. by 15½	0	0	2	0	3	0
Medium	H P & N	22 ,, 17½	0	0	3	0	4	6
Royal	H P & N	24 ,, 19½	0	0	3	0	5	9
Super Royal	H P & N	27 ,, 19½	0	0	4	0	7	2
Imperial	H P, N, & R	30½ ,, 22	0	0	5	0	9	9
Elephant	H P & N	28½ ,, 23½	0	0	5	0	9	9
Columbier	H P & N	34½ ,, 24	0	0	8	0	15	0
Atlas	H P & N	33½ ,, 26	0	0	8	0	15	0
Double Elephant	H P & N	40½ ,, 27	0	0	10	0	19	3
Antiquarian	H P & N	52½ ,, 30½	0	4	0	4	8	6

WHATMAN'S EXTRA THICK DRAWING PAPERS.

	Surface.	Weight Per Ream. lbs.	Per sheet. £	s.	d.	Per quire. £	s.	d.
Royal	H P, N, & R	70	0	0	6	0	11	3
Imperial	H P, N, & R	90	0	0	9	0	14	3
,,	H P, N, & R	110	0	0	10	0	17	3
,,	H P, N, & R	140	0	1	0	1	2	3
Double Elephant	H P & N	210	0	1	6	1	13	3

VELLUM DRAWING PAPERS.

Of a delicate tint, stout, and very smooth surface, manufactured expressly for Illuminating.

	Per sheet. £	s.	d.	Per quire. £	s.	d.
Imperial, 30 in. by 21 in.	0	1	0	1	1	0
Royal, 24 in. by 19 in.	0	0	9	0	15	0

Transfer and tracing papers.

TURNBULL'S SUPERIOR BRISTOL BOARDS.

	Size.	Per Sheet.			
		2 Sheet.	3 Sheet.	4 Sheet.	6 Sheet.
		s. d.	s. d.	s. d.	s. d.
Foolscap	15 in. by 12	0 3	0 4	0 6	0 9
Demy	18 „ 14	0 4	0 6	0 8	1 0
Medium	20½ „ 16	0 5	0 8	0 11	1 4
Royal	22 „ 17½	0 7	0 10	1 2	1 9
Imperial	28 „ 20	1 1	1 6	2 0	3 0

ROWNEY'S BRISTOL BOARDS.

	Size.	Per Sheet.			
		2 Sheet.	3 Sheet.	4 Sheet.	6 Sheet.
		s. d.	s. d.	s. d.	s. d.
Foolscap	15½ in. by 12½	0 3	0 4	0 5	0 7
Demy	18¼ „ 14½	0 4	0 5	0 6	0 9
Medium	20¾ „ 16½	0 5	0 6	0 8	1 0
Royal	22¼ „ 17½	0 6	0 8	0 10	1 4

ROWNEY'S PACKETS OF DRAWING BOARDS,

CONTAINING ONE DOZEN EACH.

	Size.	Per packet.		
		2 Sheet.	3 Sheet.	4 Sheet.
		s. d.	s. d.	s. d.
Royal 8vo	8½ in. by 5½	0 10	1 3	1 9
Demy 4to	8½ „ 6¾	1 0	1 6	2 0
Medium 4to	9¾ „ 7½	1 6	2 2	2 9
Imperial 8vo	10 „ 6¾	1 6	2 3	3 0
Royal 4to	11 „ 8½	1 9	2 8	3 6
Imperial 4to	13¼ „ 10	2 9	4 0	5 6

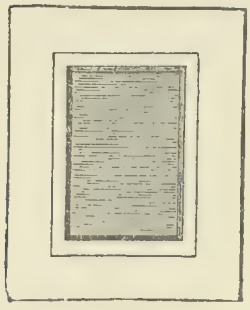
WHITE MOUNTING BOARDS.

	Size.	Per Sheet.			
		3 Sheet.	4 Sheet.	6 Sheet.	8 Sheet.
		s. d.	s. d.	s. d.	s. d.
Demy	18 in. by 14½	0 3	0 4	0 6	0 8
Half Imperial	21 „ 14½	0 3	0 4	0 6	0 8
Royal	22½ „ 18	0 4	0 5	0 7	0 9
Imperial	28½ „ 21	0 5	0 7	0 11	1 2
Atlas	33 „ 26	—	1 4	1 9	2 3
Double Elephant	38 „ 26	—	1 6	2 0	2 6
Double Imperial	42 „ 28½	—	—	2 8	3 5
Antiquarian	54 „ 36	—	—	7 6	10 0

FRENCH MAT MOUNTS.

WITH GOLD BEVELLED EDGE AND ADDITIONAL GOLD LINE IF REQUIRED.

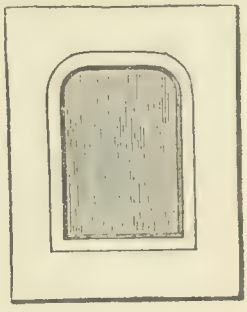
If ordering either Mats or Passe-Partouts, the shape, with the size required, should be mentioned.



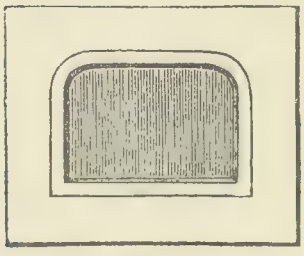
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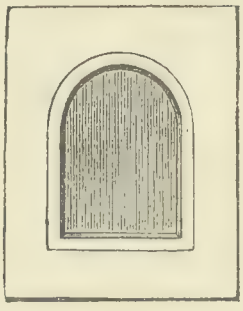
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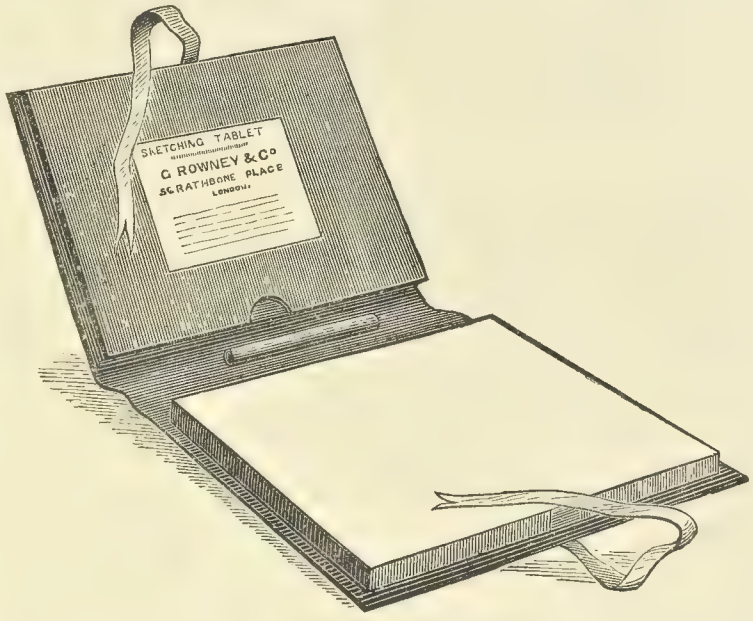
6

MATS CUT FROM 6-SHEET MOUNTING BOARDS.

	Crepê (or embossed grain).	Tinted.	White.
	Each. *s.* *d.*	Each. *s.* *d.*	Each. *s.* *d.*
Imperial 4to.	0 8	0 8	0 7
Half ditto	1 4	1 6	1 0
Royal	1 9	1 7	1 3
Imperial	2 3	2 6	1 9
Atlas	—	5 0	3 0
Double Elephant	—	5 3	3 3
Double Imperial	—	7 0	4 2
Antiquarian	—	—	11 3

PASSE-PARTOUTS for CARTES-DE-VISITE, CABINET PORTRAITS, &c., made on a very short notice.

SOLID SKETCH BOOKS AND BLOCKS.



These Books consist of a number of sheets of paper, compressed so as to form a solid block, each sheet of which is to be separated by inserting a knife underneath the uppermost sheet, and passing it round the edge.

SOLID SKETCH BOOKS AND BLOCKS,

MADE OF WHATMAN'S THICK PAPERS.

32 Surfaces.	Size.	Solid blocks.	Solid tablets.
		Each.	Each.
		s. *d.*	*s.* *d.*
Imperial 32mo . .	5 in. by $3\frac{1}{2}$	1 3	2 6
Royal 16mo . .	$5\frac{1}{2}$ „ $4\frac{1}{2}$	1 8	2 9
Imperial „ . . .	7 „ 5	2 3	3 6
Royal 8vo . .	9 „ $5\frac{1}{2}$	2 9	4 0
Imperial „ . . .	10 „ 7	3 9	5 3
„ 6mo . .	14 „ 7	4 6	7 3
Royal 4to . . .	$11\frac{1}{2}$ „ 9	4 6	7 3
Imperial „ . . .	14 „ 10	7 3	10 6
„ 3mo . . .	20 „ $9\frac{1}{2}$	9 6	14 9
Half Royal . . .	18 „ $11\frac{1}{2}$	10 0	16 0
„ Imperial . .	20 „ 14	14 0	20 0

Solid sketch books and blocks—continued.

SOLID SKETCH BOOKS AND BLOCKS,

MADE OF WHATMAN'S EXTRA THICK PAPERS.

32 Surfaces.	Size.	Solid blocks. Each. s. d.	Solid tablets. Each. s. d.
Imperial 16mo	7 in. by 5	2 9	4 0
Double Elephant 16mo	9 „ 6	4 3	5 9
Imperial 8vo	10 „ 7	5 0	6 6
„ 6mo	14 „ 7	6 6	9 3
Double Elephant 8vo	12 „ 9	7 9	10 9
Imperial 4to	14 „ 10	9 6	12 6
„ 3mo	20 „ 9½	12 6	16 0
Double Elephant 4to	18 „ 12	15 9	21 6
Half Imperial	20 „ 14	19 0	25 0

SOLID SKETCH BOOKS AND BLOCKS,

MADE OF THICK MACHINE MADE TINTED CRAYON PAPERS.

32 Surfaces.	Size.	Solid blocks. Each. s. d.	Solid tablets. Each. s. d.
Imperial 12mo	5 in. by 3½	1 0	2 3
Royal 16mo	5½ „ 4½	1 3	2 6
Imperial „	7 „ 5	1 6	2 9
Royal 8vo	9 „ 5½	2 2	3 6
Imperial „	10 „ 7	2 6	4 2
„ 6mo	14 „ 7	3 6	6 0
Royal 4to	11½ „ 9	4 0	6 3
Imperial „	14 „ 10	5 0	7 8
„ 3mo	20 „ 9½	7 2	12 9
Half Royal	18 „ 11½	8 0	13 6
„ Imperial	20 „ 14	9 6	15 6

SKETCHING PORTFOLIOS,

WITH JAPANNED TIN FRAME FOR SECURING THE PAPER IN USE, AND WITH POCKET TO CONTAIN THE SKETCHES AND A SUPPLY OF PAPER.

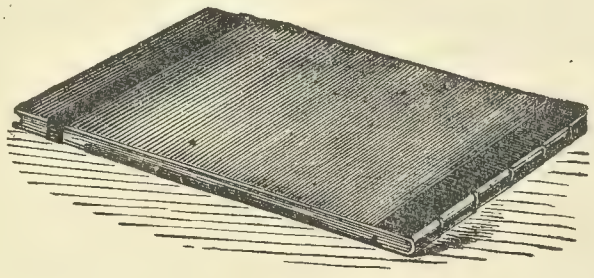
	Size.	Each. s. d.
Imperial 8vo	11 in. by 7	5 0
Royal 4to	12 „ 9	6 0
Imperial „	15 „ 11	7 6
Half Royal	19 „ 12	11 0
Double Elephant 4to	18 „ 12½	12 0
Half Imperial	22 „ 15	15 0

SKETCH BOOKS.

MADE OF WHATMAN'S HAND-MADE DRAWING PAPERS.

Half-bound, cloth sides, roan back, gilt. Forty leaves.

To fasten with elastic band.



	Size.	Each. £	s.	d.
Imperial 32mo	5 in. by 3½	0	1	6
„ 16mo	7 „ 5	0	2	4
Demy 8vo	7 „ 4½	0	1	10
Medium „	8 „ 5	0	2	4
Royal „	9 „ 5½	0	3	0
Imperial „	10 „ 7	0	4	6
Demy 4to	9½ „ 7	0	3	0
Medium 4to	10½ „ 8	0	4	6
Royal „	11½ „ 9	0	4	9
Super-royal 4to	13 „ 9	0	5	6
Imperial „	14½ „ 10	0	7	0

The above are made of "Hot-pressed" paper.

SKETCH BOOKS.

MADE OF TINTED CRAYON PAPERS—MACHINE MADE.

Half-bound, cloth sides, roan backs, gilt. Forty leaves.

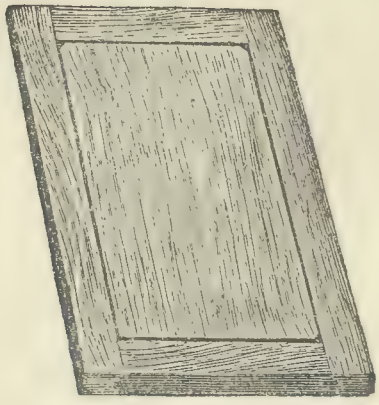
To fasten with elastic band.

	Size.	Each. £	s.	d.
Imperial 32mo	5 in. by 3½	0	1	6
„ 16mo	7 „ 5	0	2	3
Royal 8vo	9 „ 5½	0	2	9
Imperial 8vo	10 „ 7	0	4	0
Royal 4to	11½ „ 9	0	4	6
Imperial 4to	14½ „ 10	0	6	6

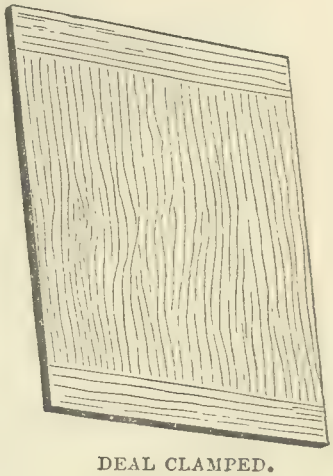
DRAWING BOARDS.

SHIFTING PANEL AND CLAMPED DRAWING BOARDS,

MADE BY MACHINERY.



SHIFTING PANEL BOARD.



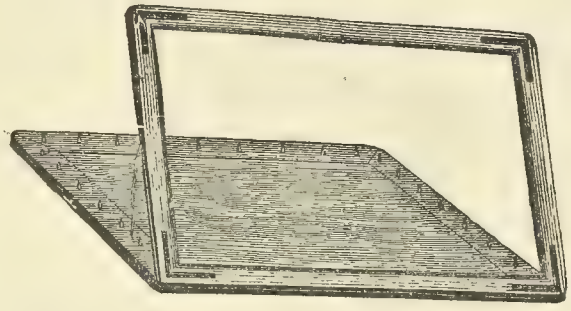
DEAL CLAMPED.

	Size.	Mahogany with shifting panel.	Deal clamped.
		Each.	Each.
		£ s. d.	£ s. d.
4to Demy	8 in. by 6	0 3 6	—
„ Royal	10½ „ 8	0 4 6	0 0 9
„ Super Royal	12 „ 8½	0 5 0	—
„ Imperial	13½ „ 9	0 5 6	0 1 2
„ Columbier	15 „ 11	0 6 0	0 1 6
Half Medium	15 „ 10½	0 6 0	—
Half Royal	17 „ 10½	0 6 9	0 1 9
Half Imperial	19 „ 13½	0 7 6	0 2 0
Half Imperial, full size	23 „ 16	—	0 2 10
Demy	18 „ 13½	0 7 6	0 1 10
Medium	20½ „ 15½	0 8 3	0 2 8
Royal	22 „ 17	0 10 6	0 3 0
Imperial	28 „ 19	0 16 0	0 4 0
Imperial, full size	31 „ 23	—	0 5 3
Half Antiquarian	28 „ 23	0 19 0	—
Columbier	32 „ 21	1 1 0	0 5 3
Double Elephant	38 „ 24	—	0 10 0
Dble. Elephant, full size	42 „ 29	—	0 11 3
Antiquarian	50 „ 29	—	0 13 0

Drawing boards—continued.

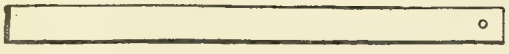
MAHOGANY PINNED DRAWING BOARDS,

WITH IMPROVED CLIPS TO AVOID STRINGS.



	Size.	Plain.	French polished, brass bound.
		Each.	Each.
		s. *d.*	£ *s.* *d.*
4to Imperial . . .	15 in. by 11	8 6	0 13 0
4to Double Elephant .	20 ,, 13	13 0	0 18 6
Half Imperial . .	22 ,, 15	14 6	1 0 0

PEAR TREE FLAT RULES.



Length.	Each. *s.* *d.*	Length.	Each. *s.* *d.*
12 inches . . .	0 3	24 inches . .	0 7
15 ,, . .	0 4	30 ,, . .	0 9
18 ,, . . .	0 5	36 ,, . .	1 3
21 ,, . .	0 6	42 ,, . .	1 6

PEAR TREE FLAT RULES WITH INLAID BRASS EDGE.

SUPERIOR PEAR TREE SET SQUARES.

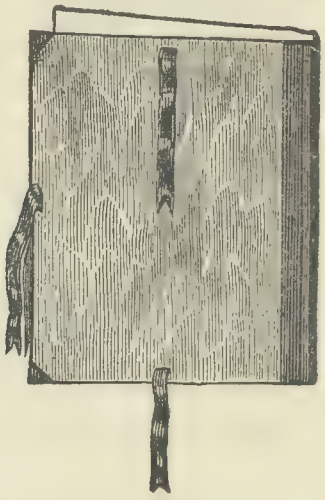
EBONITE SET SQUARES.

PEAR TREE T SQUARES.

ARCHITECTURAL CURVES.

PORTFOLIOS

WITH CLOTH SIDES, SILK STRINGS, AND LEATHER BACKS.



	Size.	Plain. Each. £ s. d.	With flaps. Each. £ s. d.
Half Demy	15 in. by 10	0 2 0	0 2 8
4to. Imperial	15 „ 11	0 2 3	0 3 0
Music Size	16 „ 11	0 2 3	0 3 0
Ditto, with bars	16 „ 11	0 4 0	—
Half Medium	17 „ 11½	0 2 8	0 3 3
„ Super Royal	19 „ 13	0 3 9	0 4 9
„ Imperial	21 „ 15	0 5 0	0 6 0
Demy	20 „ 15	0 4 0	0 5 6
Medium	22 „ 17	0 5 0	0 6 0
Royal	24 „ 19	0 6 0	0 7 6
Super Royal	27 „ 19	0 7 6	0 9 0
Imperial	29 „ 21	0 11 6	0 14 6
Full Imperial	31 „ 22	0 12 9	0 16 6
Large Atlas	33 „ 26	0 14 6	0 19 6
Double Elephant	40 „ 28	1 4 0	1 10 6
„ Imperial	44 „ 30	1 13 0	2 2 0

Portfolios made to order of any size or description.

COMMON PORTFOLIOS,

FOR SCHOOLS OF DESIGN, ETC., PAPER SIDES, AND CLOTH BACKS.

	Size.	Plain. Each. £ s. d.	With flaps. Each. £ s. d.
Half Imperial	21 in. by 15	0 3 0	0 4 0
Royal	24 „ 19	0 3 6	0 5 0
Imperial	31 „ 22	0 6 0	0 9 6

Common Music Portfolios, with Elastic Bands, 1s. each.

BLACK LEAD PENCILS.

PRIZE MEDAL AWARDED, INTERNATIONAL EXHIBITION, 1862.

GEORGE ROWNEY & CO.'S.

IMPROVED DRAWING PENCILS.

Neatly got up in polished cedar, in order to prevent the lead dust adhering to the pencil, and consequently soiling the fingers.



H	Hard for sketching	**HHHH**	Extra hard for engineers	**BB**	Softer and very black
HH	Harder for outlines	**HB**	Hard and black	**F**	Firm for ordinary drawing
HHH	Very hard for architects.	**B**	Black for shading		

2s. per dozen.

EXTRA LETTERS, MOST CAREFULLY PREPARED.

HHB Extra hard and black } 4s. per dozen,
DEHB Ditto, extra thick lead }
BBBB Extra soft and black 6d. each, or 5s. 6d. per dozen.

FF Very firm and double thick lead ... } 4s. per dozen.
BBB Softer and very black, double thick lead }
BBBBBBB Very broad and black lead, 1s. each or 10s. per doz.

PENCIL MANUFACTURERS TO HER MAJESTY'S STATIONERY OFFICE AND SCHOOLS OF ART.

G. ROWNEY & CO.'S PENNY DRAWING PENCILS.

With the view of enabling the working classes to avail themselves of the advantages presented by the many Schools of Design and Classes recently opened for the instruction of Drawing in its various branches, and to supply themselves with good materials at a low price, Messrs. R. and Co. have devoted their attention to the production of a Penny Drawing Pencil, of a quality sufficiently good for general purposes. The Pencils are manufactured of four degrees—hard, middle, soft, and very soft, in polished cedar.



H	Hard, in plain cedar, polished		1s. per dozen.
HB	Middle, coloured red	,, ...	
B	Soft, coloured black	,, ...	
BB	Very soft	,, ...	

Each pencil is stamped in silver thus—"GEORGE ROWNEY & COMPY."
Cases containing three pencils, 6d. each.

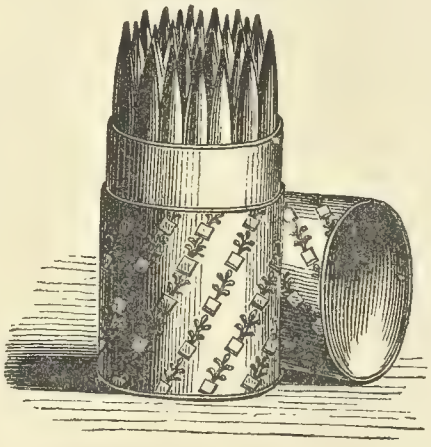
G. ROWNEY & CO.'S HALFPENNY PENCILS.

In polished and stained cedar, stamped in silver—"G. ROWNEY & Co." ... 6d. per dozen.

GEORGE ROWNEY & CO.'S
COLOURED CRAYONS, ETC.,

MANUFACTURED OF THE FINEST MATERIALS.

POINTED CRAYONS.



These are hard crayons, which work with great evenness and freedom.

		s.	d.
Boxes containing 12	per box	1	0
„ „ 18	„	1	6
„ „ 24	„	2	0
„ „ 36	„	3	0
Lake or vermilion, separately	per dozen crayons	2	0

IMPROVED CRAYONS.

These are similar to the Swiss, rather harder, but of medium quality and smaller.

		s.	d.
Boxes containing 12	per box	1	6
„ „ 18	„	2	3
„ „ 24	„	3	0
„ „ 36	„	4	6
„ „ 72	„	9	0
„ „ 144	„	18	0
Vermilion, lake, or cobalt, separately	per dozen crayons	4	6

SWISS CRAYONS.

These are very soft, and the material most in use for crayon drawing. They are sold in glass tubes, which prevent the colours mingling.

		£	s.	d.
Boxes containing 12	each	0	6	0
„ „ 24	„	0	10	6
„ „ 36	„	0	15	0
„ „ 72	„	1	10	0
„ „ 144	„	3	0	0
Carmine, separately	„	0	2	0
Vermilion, lake, or cobalt	„	0	0	9
Ordinary tints	„	0	0	4

FRENCH COLOURED CRAYONS.

Boxes containing 26 short	each	3	3	
„ „ 42 „	„	5	3	
„ „ 56 „	„	7	0	
„ „ 25 semi-hard	„	4	6	
„ „ 50 „	„	9	0	
„ „ 100 „	„	18	0	
„ „ 12 soft	„	3	3	

COLOURED CRETA LÆVIS IN CEDAR.

Cases containing 12 well assorted tints	each	3	6	
„ „ 18 „ „	„	5	0	
„ „ 24 „ „	„	7	0	
Vermilion	per dozen	3	9	
Lake	„	6	0	
Ordinary tints	„	3	0	

CONTÉ CRAYONS.

Square black Conté, Nos. 1, 2, and 3	per dozen	0	6	
Square red	„	0	6	
Round black, Nos. 1 and 2	„	1	0	
Glazed	„	1	6	
Brown	„	0	9	
Black Conté crayons in polished cedar, Nos. 1 and 2	„	2	0	

BOXES OF DRAWING MATERIALS,

Containing black and white chalks, charcoal, stumps, portcrayons, &c.

In Mahogany boxes	each	2	6	
In Deal „	„	1	0	

GEORGE ROWNEY & CO.'S
BRUSHES FOR WATER-COLOUR DRAWING.

SABLE HAIR PENCILS.


MINIATURE.


CROW.


DUCK.


LARGE DUCK.


SMALL GOOSE.


GOOSE.

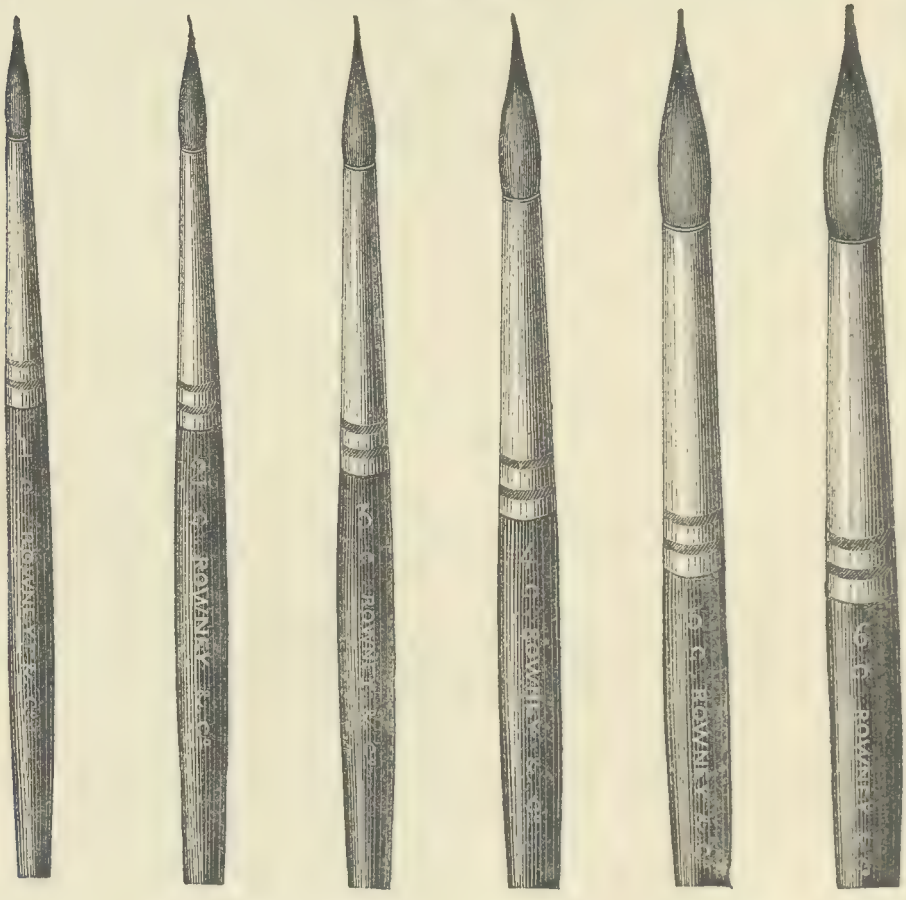
Dome-pointed, tied with gold wire.

		Red.		Brown.	
		s.	*d.*	*s.*	*d.*
Large eagle	each	—		18	9
Small eagle	,,	—		15	0
Extra large swan	,,	7	6	7	6
Large swan	,,	6	0	6	0
Middle swan	,,	5	0	4	6
Small swan	,,	3	9	3	0
Extra small swan	,,	3	0	2	3
Extra large goose	,,	2	0	1	6
Large goose	,,	1	8	1	3
Goose	,,	1	3	1	0
Small goose	,,	1	0	0	9
Large duck	,,	0	9	0	8
Duck	,,	0	8	0	6
Crow	,,	0	4	0	4
Miniature	,,	0	5	0	4

BROWN SABLE BRUSHES,

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.



		s.	d.			s.	d.
No. 1	round or flat each	1	3	No. 4	round or flat, each	2	0
,, 2	,, ,, ,,	1	6	,, 5	,, ,, ,,	2	3
,, 3	,, ,, ,,	1	9	,, 6	,, ,, ,,	2	6

RED SABLE BRUSHES,

IN GERMAN SILVER FERULES, AND POLISHED HANDLES.

VERY FINE QUALITY.

		s.	d.			s.	d.
No. 1	round or flat, each	1	0	No. 4	round or flat each	1	9
,, 2	,, ,, ,,	1	3	,, 5	,, ,, ,,	2	0
,, 3	,, ,, ,,	1	6	,, 6	,, ,, ,,	2	3

PHOTOGRAPHIC SABLES IN TIN, 6d. each.



DYED OR RED SABLE HAIR BRUSHES.

IN METAL FERULES, POLISHED HANDLES.

	s.	d.
No. 1, Round or Flat, each	0	6
„ 2, „ „ „	0	8
„ 3, „ „ „	0	10
„ 4, „ „ „	1	0
„ 5, „ „ „	1	4
„ 6, „ „ „	1	8

	Round.		Flat.	
	s.	d.	s.	d.
No. 7, each	3	3	2	8
„ 8, „	4	2	3	6
„ 9, „	5	8	4	6
„ 10, „	6	9	5	3
„ 11, „	8	3	6	6
„ 12, „	9	9	7	6

FRENCH CAMEL HAIR BRUSHES.

		s.	d.
Small crow	each	0	1
Crow	„	0	1
Duck	„	0	1½
Large duck	„	0	1½
Small goose	„	0	2
Goose	„	0	2
Large goose	„	0	3
Swan, No. 1	„	0	6
„ „ 2	„	0	9
„ „ 3	„	1	0
„ „ 4	„	1	3
„ „ 5	„	2	0

CAMEL HAIR BRUSHES.



SMALL SWAN.

		s.	d.
Large swan quill camels	each	0	4
Small swan quill camels	„	0	3
Extra small swan quill camels	„	0	2
Full goose camels	„	0	2

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MADE BY MACHINERY.

TABLE EASELS.

Height.		Each. s.	d.
18 in.	Deal table easels	3	9
21 ,,	Ditto	4	6
24 ,,	Ditto	5	3
18 ,,	Mahogany table easels	5	3
21 ,,	Ditto	6	0
24 ,,	Ditto	6	9
18 ,,	Deal table easels, with sliding frame	5	3
21 ,,	Ditto	6	0
24 ,,	Ditto	6	9
18 ,,	Mahogany table easels, with sliding frame	6	9
21 ,,	Ditto	7	9
24 ,,	Ditto	9	0

French polished, 3s. extra.





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		s.	d.
Deal forked easel, 5 ft. or 6 ft. high	each	7	6
Ditto—portable folding	,,	12	6
Mahogany forked easel	,,	13	6
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MAHOGANY EASELS.

		£	s.	d.
Mahogany framed easels	each	1	0	0
Ditto rack easels, 5 ft. 3 in. sliding panel	,,	1	14	0
Ditto 6 ft. ditto	,,	2	5	0
Ditto 5 ft. 6 in. sliding frame	,,	2	14	0
Ditto 6 ft. ditto	,,	3	0	0
Ditto 4 ft. sliding panel	,,	1	11	6
Ditto ditto, polished	,,	2	2	0
Ditto with sliding frame	,,	1	16	0
Ditto ditto polished	,,	2	6	0

DEAL EASELS.

Deal framed easels	each	0	11	6
Deal rack easel, 5 ft. 3 in., with sliding panel	,,	1	13	0
Ditto ditto with sliding frame	,,	2	0	0
Ditto 4 ft. sliding panel	,,	1	1	0
Ditto ditto, with sliding frame	,,	1	4	0

PORTABLE SKETCHING EASEL IN CASE.

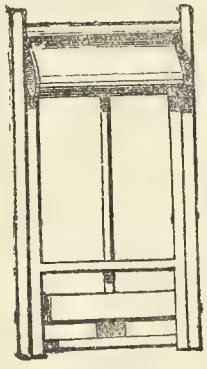
	Each. s.	d.
Ash, 5 feet or 6 feet	9	0
Mahogany, or Walnut-Wood, 5 feet	11	6
Ditto, ditto 6 „	13	0
Ditto, French Polished 5 „	16	0
Ditto, ditto 6 „	17	6

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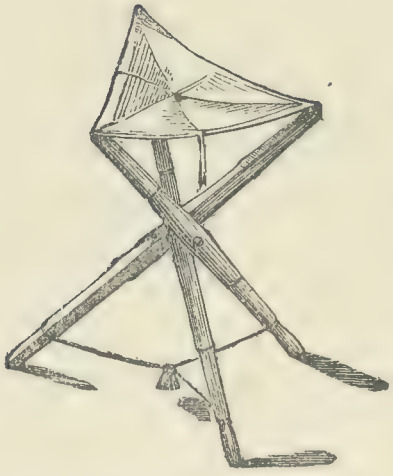
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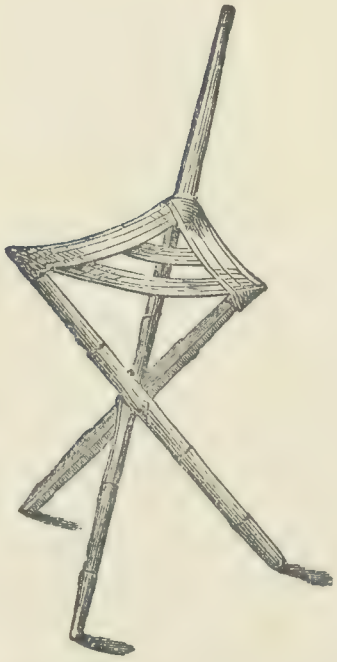


SKETCHING STOOL, OPEN.

	Each. s.	d.
Sketching Stools, with loose seat, 18 inches long . .	6	6
Ditto 21	6	6
Ditto 24	7	6
Ditto with seat enclosed, 18 inches long . . .	8	0
Ditto with ditto, 21 in. long	8	0
Ditto with ditto, 21 „	8	0



CLOSED.



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WALKING-STICK SKETCHING STOOLS.

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With screw ditto . .	11	0
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21½ „	13	—MOUNT ORGEUIL CASTLE, Jersey	E. Rieck	21 0
15 „	19½	—THE NEW BROOM THAT SWEEPS CLEAN	Mrs. Backhouse	21 0
20 „	13¾	—MAKING ALL TAUT, off Swansea	S. P. Jackson	21 0
12 „	17½	—THE FRAUENKIRCHE, Nuremberg	S. Prout	21 0
11¾ „	17¼	—GOTHIC RUINS, Normandy	„	21 0
11 „	16¾	—ROMAN RUINS, Fish Market, Rome	„	21 0
13 „	15⅓	—AUTUMN FRUITS (oval)	Baxter	21 0
16½ „	19½	—THE FOUNDLING (oval)	W. Fisher	21 0

Width.	Height.		Artist's Name	Price.
13¼ by	18¾	—FÉCAMP, NORMANDY	A. MARNY	21 0
21½ ,,	16¾	—THE INTRUDING PUP	T. EARL	21 0
23 ,,	9¼	—HARVEST TIME IN THE HIGHLANDS	T. M. RICHARDSON	21 0
21½ ,,	14¼	—ISOLA BELLA, LAGO MAGGIORE	C. STANFIELD, R.A.	21 0
14½ ,,	20	—THE CATHEDRAL, ABBEVILLE	E. T. DOLBY	21 0
17¾ ,,	14	—BAIT GATHERER.	J. HENZELL	21 0
17¾ ,,	14	—FRESH FROM THE MOUNTAIN	,,	21 0

21 ,,	9	—MIDLAND COMMON, SUSSEX	GEO. SHALDERS	15 0
13¼ ,,	18¼	—FOOD FOR BUNNY (oval)	MRS. BACKHOUSE	15 0
12 ,,	15	—FEEDING BUNNY	J. HARDY, JUN.	15 0
9¾ ,,	11½	—THE LITTLE STUDENT	MRS. ANDERSON	15 0
16½ ,,	12	—EVENING PRAYER	JOHN EMMS	15 0
11½ ,,	14	—POOR LITTLE BESSIE (oval)	MRS. BACKHOUSE	15 0
10¼ ,,	14¼	—GIRL READING (oval)	EMILY FARMER	15 0
11½ ,,	9½	—LITTLE BLUE EYES	MRS. ANDERSON	15 0
11½ ,,	9⅓	—LITTLE BROWN EYES	,,	15 0
20¼ ,,	9¾	—BOWES CASTLE, YORKSHIRE	T. COLLINGWOOD SMITH	15 0
20¼ ,,	14¼	—ALKMAAR, NORTH HOLLAND CANAL	C. STANFIELD, R.A.	15 0
20 ,,	11	—COLOGNE	WM. CALLOW	15 0
19¾ ,,	10¾	—FRANKFORT	,,	15 0
19 ,,	10½	—THE CALABRIAN COAST	T. L. ROWBOTHAM	15 0
19 ,,	10¼	—THE BAY OF BAIÆ	,,	15 0
21¼ ,,	9	—THE GULF OF SPEZZIA	,,	15 0
19⅜ ,,	7	—ORIA (LAKE OF LUGANO)	,,	15 0
19¾ ,,	7½	—ANGERA (LAGO MAGGIORE)	,,	15 0
19¾ ,,	7½	—CAPRI	,,	15 0
19¾ ,,	7½	—GULF OF SALERNO	,,	15 0
19 ,,	7½	—COTTAGES NEAR BURLEY, HANTS	,,	15 0
19 ,,	7½	—VIEW NEAR SOPHLEY, HANTS	,,	15 0
19 ,,	7½	—NEAR RINGWOOD, NEW FOREST, HANTS.	,,	15 0
19 ,,	7½	—NEAR CHRISTCHURCH, HANTS	,,	15 0
19 ,,	7½	—ON THE MEDWAY	,,	15 0
19 ,,	7¾	—ON THE THAMES, NEAR MAIDENHEAD	,,	15 0
18 ,,	10¾	—COCHEM, ON THE MOSELLE	T. M. RICHARDSON	15 0
17¾ ,,	11	—COMO	,,	15 0
16¾ ,,	11¾	—COLUMBUS IN THE MONASTERY	G. CATTERMOLE	15 0
16½ ,,	12	—THE MILL-STREAM	P. DEWINT	15 0
11¾ ,,	15½	—STREET IN VERONA	C. BENTLEY	15 0
11½ ,,	16	—THE MADONNA AND CHILD From the celebrated Picture in the Dulwich Gallery.	VANDYKE	15 0
20¾ ,,	12¼	—BARMOUTH	S. P. JACKSON	15 0
19 ,,	11½	—THE THAMES, NEAR WINDSOR	E. RICHARDSON	15 0
11 ,,	9	—MAY BLOSSOM	W. HUNT	15 0
11¼ ,,	7¾	—AUTUMN GATHERINGS—No. 1	,,	15 0
11¼ ,,	7½	—AUTUMN GATHERINGS—No. 2	,,	15 0
12 ,,	9	—SPARROW'S NEST AND APPLE BLOSSOM	,,	15 0
20 ,,	10	—MILL-END LOCK, WITH CATTLE	T. F. WAINEWRIGHT	15 0
20 ,,	10	—ON THE LODDEN, OXON	,,	15 0
19 ,,	7⅜	—AT BRAMBER	T. L. ROWBOTHAM	15 0
19 ,,	7⅜	—NEAR DORKING	,,	15 0
11¼ ,,	13½	—QUEEN OF HEARTS (oval)	C. BAXTER	15 0
11¼ ,,	13½	—KATE KEARNEY (oval)	DOUGLAS COWPER	15 0

Width.	Height.		Artist's Name.	Price.
19	by 10	—OFF CARDIFF. Taken in Tow	W. W. May	15 0
19	,, 10	—DUTCH FISHING BOATS. Schovening Beach.	Edwin Hayes	15 0

10	,, 7	—FISHERMAN'S COTTAGE	Birket Foster	12 0
9	,, 6	—A SURREY LANE	Birket Foster	12 0
17	,, 11½	—ON THE DUTCH COAST	T. S. Robins	12 0
17½	,, 8½	—THE THAMES (Near Wargrave)	W. W. Gosling	12 0
17½	,, 8½	—THE FERRY BOAT	C. J. Lewis	12 0
11	,, 13	—BEFORE THE ALTAR (oval)	M. N. H.	12 0
19½	,, 8	—LLYN MWYNGIL, near Dolgelly	E. Penley	12 0
19	,, 8	—LLANRHYCHWYN, near TREFRIW, North Wales	,,	12 0
18¾	,, 7¾	—BUTTERMERE	,,	12 0
18¾	,, 7¾	—ENNERDALE	,,	12 0
19	,, 10	—LOCH VENNACHER (Sunset)	Aaron Penley	12 0
19	,, 10	—LOCH LOMOND (Mid-day)	,,	12 0
17	,, 7½	—BRECON BRIDGE (South Wales)	T. L. Rowbotham	12 0
17½	,, 7½	—THE OLD FORD BRIDGE	,,	12 0
10¾	,, 7½	—A PEACEFUL EVENING	Birket Foster	12 0
13	,, 9¾	—THE SHEPHERD'S REST	J. Shalders	12 0
8⅝	,, 13⅝	—TOO HOT	W. Hunt	12 0
7½	,, 9	—THE PET RABBITS	Birket Foster	12 0
7½	,, 9	—IN THE MEADOWS	,,	12 0
10½	,, 14¼	—THE VILLAGE WELL	T. L. Rowbotham	12 0
10½	,, 14¼	—COME PRETTY DUCKS	,,	12 0
19	,, 8	—NEAR FARNBOROUGH	,,	12 0
19	,, 8	—NEAR BANSTEAD	,,	12 0
15¾	,, 10	—GRAND CANAL, VENICE.	E. Pritchett	12 0
15¾	,, 10	—ST. MARK'S PLACE, VENICE.	,,	12 0
18¾	,, 7¾	—OLD MILL (Winter Evening)	T. L. Rowbotham	12 0
18¾	,, 7¾	—OLD MANOR HOUSE (Winter Morning)	,,	12 0
9¾	,, 6⅝	—ON THE BEACH	Birket Foster	12 0
8⅝	,, 12½	—ROSY CHEEKS	Emily Farmer	12 0

13¾	,, 9¾	—ON THE SOUTH DOWNS	H Garland	10 6
13¾	,, 9¾	—EVENING REST	,,	10 6
10	,, 12	—COME IF YOU DARE	W. Hemsley	10 6
15	,, 10	—OFF PORT MADOC	C. Bentley	10 6
15¼	,, 9	—WINDSOR CASTLE	J. B. Pyne	10 6
9	,, 12½	—TOWER OF THE CHURCH AT GORCUM.	D. Roberts, R.A.	10 6
9½	,, 19½	—YOUTH AND AGE	E. Taylor	10 6
14¾	,, 9¼	—CONISTON LAKE	,,	10 6
14¾	,, 9¼	—CRUMMOCH WATER	,,	10 6
8½	,, 11¼	—DIFFIDENCE (oval)	W. Hunt	10 6
8¾	,, 15	—PAGE ON DUTY	,,	10 6
14	,, 9¼	—SWANSEA HARBOUR	S. P. Jackson	10 6
14¼	,, 9½	—STIFF BREEZE	,,	10 6
15½	,, 9	—ALESSIO, GULF OF GENOA	T. L. Rowbotham	10 6
18	,, 6	—A SEA FOG, Luccombe Chine, Isle of Wight	T. L. Rowbotham	10 6
18	,, 6	—SUMMER EVENING IN THE HIGHLANDS	,,	10 6
14	,, 9½	—IN THE BAY OF NAPLES	,,	10 6

Width.	Height.		Artist's Name.	Price.
18 by	8¼	—LANGDALE PIKES	T. L. ROWBOTHAM	10 6
18 „	8¼	—DERWENTWATER	„	10 6
17 „	7½	—TINTERN ABBEY	„	10 6
17 „	7½	—THE BEACH BONCHURCH	„	10 6
17 „	7¼	—ISOLA BELLA, LAGO MAGGIORE	„	10 6
17 „	7¼	—ISOLA SAN JULIO, LAGO D'ORTA	„	10 6
21 „	9	—LAKE OF LUCERNE	T. M. RICHARDSON	10 6
14 „	10	—LOCH KATRINE	„	10 6
14 „	10	—URQUHART CASTLE, LOCH NESS	„	10 6
14 „	10	—LOCH-NA-GAR	„	10 6
14 „	10	—DUNDERAWE CASTLE	T. M. RICHARDSON	10 6
15 „	10	—LOCH LOMOND	„	10 6
15 „	10	—LOCH AWE	„	10 6
12⅓ „	16	—THE VENETIAN BOATMAN	F. GOODALL, R.A.	10 6
12⅓ „	16	—THE VENETIAN LAZZARONE	„	10 6
18 „	8½	—GRASMERE	ANDREWS	10 6
15 „	9¾	—THIRLEMERE	. .	10 6
16¾ „	7¼	—ISLE OF ZANTE	T. L. ROWBOTHAM	10 6

7½ „	10	—ISOLA BELLA	C. STANFIELD, R.A.	7 6
7½ „	10	—ARCH OF VESPASIAN	C. STANFIELD, R.A.	7 6
7½ „	10½	—HIGHLAND GILLIE	J. HARDY, Jun.	7 6
7 „	5	—OLD MILL, NEAR GOLDALMING	BIRKET FOSTER	7 6
7¾ „	11	—GATEWAY AT HUY, ON THE MEUSE.	S. PROUT	7 6
11¼ „	9¼	—SUMMER TIME	G. DODGSON	7 6
13½ „	9	—CASTLE OF ISCHIA	W. LEITCH.	7 6
10 „	7	—LOCH AWE	R. P. LEITCH	7 6
12½ „	9	—AMALFI	„	7 6
14⅝ „	7½	—VIEW ON THE BRITTANY COAST	„	7 6
11¾ „	8¾	—THE COAST OF GENOA	„	7 6
9½ „	12	—READY FOR CHURCH (oval)	W. LEE	7 6
9½ „	12	—IN THE FIELDS (oval)	„	7 6
13¾ „	9¾	—VIEW IN NORTH WALES.	H. BRIGHT	7 6
12¾ „	9¼	—VIEW IN SOUTH WALES	T. L. ROWBOTHAM	7 6
12⅝ „	8¼	—IN THE GADMANTHAL, TYROL.	„	7 6
12⅝ „	8⅜	—CASTLE OF OSTEA (Papal States)	„	7 6
11⅓ „	7	—FOWEY CASTLE, CORNWALL	S. P. JACKSON	7 6
11⅓ „	7½	—RUINS AT NEWTOWN, IRELAND	GASTINEAU	7 6
11 „	8¼	—SCARBOROUGH CASTLE, YORKSHIRE	C. BENTLEY	7 6
10 „	7	—DOUNE CASTLE	J. D. HARDING	7 6
8¾ „	11¾	—BRIDGE AT PRAGUE.	SAMUEL PROUT	7 6
9½ „	12⅝	—WATER GATE, ON THE RHINE	„	7 0
8 „	10¼	—ABERY	D. ROBERTS, R.A.	7 6
9 „	9	—CONSOLATION (circular)	J. E. BUCKLEY	7 6
9 „	9	—RECONCILIATION (ditto)	„	7 6
10½ „	7	—BROUGHAM CASTLE, WESTMORELAND	COPLEY FIELDING	7 6
10½ „	7	—LOCH ETIVE	„	7 6
10½ „	7	—LOCH TAY	„	7 6
10⅝ „	7¼	—BEECHY HEAD	„	7 6
10⅝ „	7¼	—PORTSMOUTH.	„	7 6
7¾ „	9¾	—STEPPING STONES	E. GOODALL	7 6
10¾ „	13¾	—NEAR ROSE CASTLE	J. B. SMITH	7 6

Width.	Height.		Artist's Name.	Price.
12¼ by	7¾	—SET OF TWELVE LAKE SCENES . .	Aaron Penley	each 7 6

No. 1. HEAD OF LOCH LOMOND.
,, 2. TARBET, on Loch Lomond.
,, 3. BEN LOMOND and LOCH LOMOND.
,, 4. BEN VENUE from LOCH KATRINE.
,, 5. GLENORCHY MOUNTAINS.
,, 6. BEN A'AN, and BEN DONIE
No. 7. HELVELLYN, from ULLSWATER.
,, 8. ON THE DUDDON, Cumberland
,, 9. HONISTER CRAG and BUTTERMERE.
,, 10. FRIAR'S CRAG, Derwentwater
,, 11. SNOWDON.
,, 12. HEAD OF WINDERMERE.

11⅓ by	7¾	—COTTAGES near CONWAY, North Wales.	N. E. Green . .	6 0
11⅓ ,,	7¾	—COAST SCENE, near Walmer . . .	,, . .	6 0
10¾ ,,	6½	—MOUNTAIN STREAM, near Beddgelert .	,, . .	6 0
11⅓ ,,	7¾	—ST. MARY REDCLIFFE, Bristol . .	,, . .	6 0
11⅓ ,,	7¾	—KILLARNEY	,, . .	6 0
11¼ ,,	7¼	—COASTGUARD'S SHED, near Herne Bay .	,, . .	6 0

7¼ ,,	8¾	—LADY'S PET (oval)	T. Earl. . . .	5 0
11⅓ ,,	7	—AT EAST MALLING, Kent	R. P. Noble . .	5 0
11⅓ ,,	7	—CHISWICK BY MOONLIGHT . . .	,, . .	5 0
11¼ ,,	7	—GIPSY CAMP, CLAYGATE, Surrey .	,, . .	5 0
10⅓ ,,	10½	—SLEEPING AND WAKING (circular) .	J. H. Mole . .	5 0
10⅓ ,,	10½	—THE LESSON (circular)	,, . . .	5 0
9 ,,	6½	—ON THE COAST	,, . . .	5 0
9 ,,	6⅓	—INLAND	,, . . .	5 0
9¾ ,,	13⅓	—THE GLEANERS	W. A. Robinson . .	5 0
9¾ ,,	13¾	—FRENCH FISHERMAN'S DAUGHTER .	W. Lee . . .	5 0
10¾ ,,	7¼	—GREEN LANES	T. L. Rowbotham .	5 0
11¼ ,,	5½	—JANUARY	T. S. Cooper . .	5 0
6⅓ ,,	8	—MY PORTRAIT	W. Hunt . . .	5 0
10¼ ,,	7	—FOURTEEN VIEWS IN LAKE DISTRICTS	T. L. Rowbotham,	each 5 0

No. 1. GRASMERE.
,, 2. BUTTERMERE.
,, 3. *AIREY FORCE.
,, 4. *COLWITH FORCE.
,, 5. *DUNGEON GILL.
,, 6. DERWENTWATER.
,, 7. ENNERDALE.
No. 8. WAST WATER.
,, 9. SKELWITH.
,, 10. *SCALE FORCE.
,, 11. ULLESWATER.
,, 12. KESWICK.
,, 13. WINDERMERE.
,, 14. THIRLEMERE.

* These four are uprights.

8 ,,	4½	—MORNING: GLENSHEE, FORFARSHIRE.	J. Steeple .	4 0
8 ,,	4½	—EVENING: WINDERMERE, near Lowood	,, . . .	4 0

8 ,,	5¾	—LITTLE WANDERER		3 0
9¾ ,,	6⅓	—WATER MILL, MAPLEDURHAM . .	N. E. Green . .	3 0
9¾ ,,	6⅓	—THIRLEMERE, near Cumberland . .	,, . .	3 0
9¾ ,,	6⅓	—COTTAGES, near BANTRY, Co. Cork .	,, . . .	3 0
9¾ ,,	6½	—WINDMILL AT SOUTHEND . . .	,, . . .	3 0
9¾ ,,	6½	—LAKE SCENE, near LLANBERIS	,, . . .	3 0

Width.	Height.		Artist's Name.	Price.
6 by	8¼	THE ORANGE GIRL (oval)	G. E. HICKS	2 6
6 „	8¼	THE FLOWER GIRL (oval)	„	2 6
6 „	8¼	THE WATER-CRESS GIRL (oval)	„	2 6
6 „	8¼	THE LASCAR (oval)	„	2 6
6¼ „	8½	THE GIRL AT THE STREAM	„	2 6
6¼ „	8½	THE GIPSY GIRL	„	2 6
4½ „	7¾	FOUNTAIN AT ROUEN	S. PROUT	1 6

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	Artist's Name.		Price.
Nos. 1 to 12.—RIVER VIEWS	R. P. NOBLE,	each	1 0
COTTAGE NEAR HAYES	„	„	1 0
GROUPS OF FLOWERS (Two)	G. ROSENBERG	„	1 0
POOR DICK	„	„	1 0
RUSTIC FIGURES (Six Plates)	G. E. HICKS	„	0 9
Ditto ditto (Forty-two Plates)	„	„	0 6
PHŒBE	„	„	0 6
REFLECTION	G. WELLS	„	0 6
COURTSHIP	„	„	0 6
THE MOTHER	„	„	0 6
THE ANGLERS	„	„	0 6
THE FRUIT-GATHERERS	„	„	0 6
THE SPINNER	„	„	0 6
ST. PAUL'S CATHEDRAL BY MOONLIGHT	E. A. GOODALL	„	0 6
DISTANT VIEW OF ROUEN	„	„	0 6
CRYPT OF CANTERBURY CATHEDRAL	„	„	0 6
CASTLE OF FOUGERE, BRITTANY	„	„	0 6
MARKET PLACE, ANGERS	„	„	0 6
ST. VALLERY-SUR-SOMME	„	„	0 6
CATHEDRAL OF NOTRE DAME, PARIS	„	„	0 6

WATER COLOUR

LESSON DRAWINGS.

A series of studies by various eminent Artists, expressly adapted for instruction in painting in Water Colours.

No.	Width.	Height.		Artist's Name.	Price.
1.	6 by	7¼	GIPSY GIRL	O. Oakley	3 6
2.	6¾ ,,	8	STUDY OF MAN'S HEAD	,,	3 6
3.	8½ ,,	10½	STUDY OF GIPSEY GIRL'S HEAD	,,	5 0
4.	9 ,,	11½	STUDY OF A SHRIMPER (oval)	,,	5 0
5.	8¾ ,,	11½	STUDY OF A GIRL ARRANGING FLOWERS (Dome)	,,	5 0
6.	8½ ,,	10½	THE SAVOYARD	,,	5 0
7.	8¼ ,,	10¾	COME, PUSSY (Dome)	,,	5 0
8.	9 ,,	11½	LET ME TELL YOU YOUR FORTUNE (Oval)	,,	5 0
9.	9¾ ,,	11¾	FETCHING WATER (oval)	,,	5 0
10.	11 ,,	15½	SAUNTERING HOME	,,	7 6
11.	11 ,,	16½	THE MUSSELL GATHERER	,,	7 6
12.	10¼ ,,	16¾	THE HARVESTMAN	,,	7 6
13.	10½ ,,	7⅜	HASTINGS FISHING BOATS	S. Prout	4 0
14.	11½ ,,	6¾	THE PRISON SHIP	,,	4 0
15.	10¾ ,,	7⅛	COTTAGE ON THE HEATH	W. Callow	3 0
16.	10¾ ,,	7	OFF THE COAST	,,	3 0
17.	10¾ ,,	7¾	BRIDGE, North Wales	David Cox	4 0
18.	11¼ ,,	8	RUINS, South Wales	,,	4 0
19.	10¾ ,,	7¾	ROAD-SIDE INN, North Wales	,,	4 0
20.	10½ ,,	7½	ON THE BEACH, Hastings	,,	4 0
21.	10¾ ,,	7⅓	ON THE THAMES, Near Woolwich	,,	4 0
22.	9¾ ,,	6⅓	IN THE HIGHLANDS	J. D. Harding	5 0
23.	8 ,,	11½	KAVALET PEASANT GIRL	F. Goodall, R.A.	3 0
24.	10 ,,	14	ITALIAN PEASANT GIRL	E. Lundgren	5 0
25.	10 ,,	14	ITALIAN PEASANT GIRL, with FLOWER	,,	5 0
26.	10¼ ,,	7	STUDY IN SEPIA	David Cox	1 0
27.	13½ ,,	8½	OLD BRIDGE, Normandy	P. Marny	5 0
28.	13½ ,,	8⅓	RIVER SIDE SNOW SCENE	,,	5 0
29.	13½ ,,	8.	WELSH BRIDGE	T. L. Rowbotham	7 6

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